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APRIL, 1990

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guitar

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Howe II/High Gear SH-1044

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Fretboard Frenzy SH-1041

Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. Only available in Cassette & CD.

Phantom Blue SH-1043

Fronted by powerhouse vocalist, Gigi Hangach, and supported by a pounding rhythm section, Shrapnel's first all female band, Phantom Blue, features strong songs and intricate solo work from guitarists Michelle Meldrum and Nicole Couch. You got to hear it to believe it.



Cacophony/Go Off! SH-1040

Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.

Richie Kotzen SH-1042

Teaming up with legendary rhythm kings, bassist Stuart Hamm and drummer Steve Smith, 18 year old Richie Kotzen delivers a set of highly complex instrumentals, featuring guitar solos steeped in technique and attitude. Co-produced by Jason Becker, featuring unpredictable guitar work and lyrical songs.



Apocrypha/The Eyes Of Time SH-1039

Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing guitar riffs, intense vocals, and a powerhouse rhythm section.



Tony MacAlpine/Edge of Insanity SH-1021.

This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented album ever recorded.

Marty Friedman/Dragon's Kiss SH-1035.

As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronova. A real eye-opener for those seeking something fresh and inventive.

Greg Howe SH-1037.

This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Alvin Anur, this album seems destined to become a favorite of guitar fans everywhere.

Vinnie Moore/Mind's Eye SH-1027.

This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll "Best New Talent" award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Jason Becker/Perpetual Burn SH-1036.

As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering first work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

Racer X/Live Extreme Volume SH-1038.

Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

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Also available: Steeler w/Yngwie Malmsteen - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery of Illusion" - SH-1018, Vicious Rumors "Soldiers of the Night" w/Vinnie Moore - SH-1020, Racer X "Street Lethal" - SH-1023, Chastain "Ruler of the Wasteland" - SH-1024, MacAlpine, Aldridge, Rock, Sarzo "Project:

Driver" - SH-1028, Joey Tafolla "Out of the Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034.

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Jeffrey Mayer

APRIL, 1990
VOLUME 7 NO. 6

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COVER PHOTO BY Robin Visotsky



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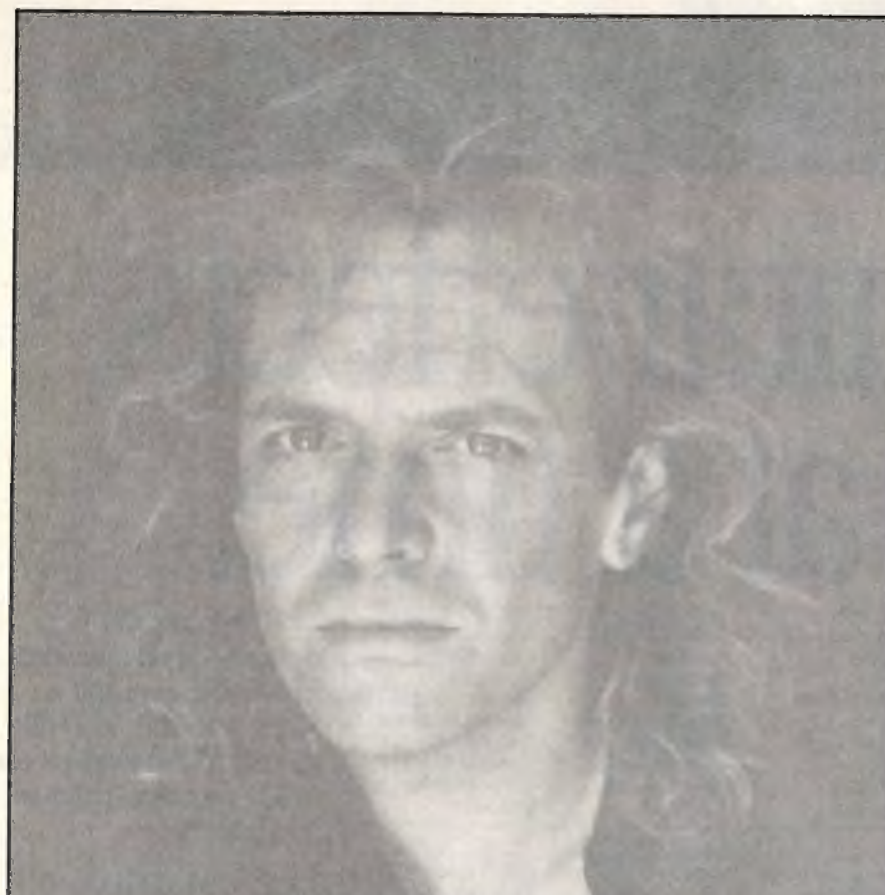
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LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear Readers,

It has been brought to our attention that the full page advertisement that ran on page 40 of our February issue (and which ran again in the March issue), has been viewed by various segments of our readerships as being offensive. While GUITAR Magazine's strenuous efforts, for the past six and a half years, have always been entirely devoted toward portraying rock music in the most positive and challenging light, we take full responsibility for the poor judgment shown in accepting this advertisement. Rest assured, we are still as determined and dedicated as ever in fighting against this sort of clichéd portrayal, and this ad, and others like it, will never have a place again in the magazine. The incident has caused us a good deal of soul-searching and embarrassment, but we have learned from it. If we should ever fail in our efforts to meet our own high standards of publishing excellence, we fully expect the community we serve, of musicians, teachers, and advertisers to continue to let us know.

Sincerely,

The Editorial Staff of GUITAR For the Practicing Musician

EDITOR'S NOTE: In the February issue an incorrect address was given for Tubeworks. The correct address is 8201 E. Pacific Place; #606; Denver, CO 80231.

Dear GUITAR,

This is one of those times when I wish I wasn't a woman guitarist, because then this letter would be an objective observation and not another "female" whining. I think it's really great that you decided to recognize women in your Reader's poll, but when I saw the category for best female guitarist, I had to laugh. While all of the players deserve recognition, how can you possibly ask us to choose which one is best when none of them have anything in common except their gender? Each of these women should be recognized for their contributions to music and put in their proper style categories. We may be few in number, but if a player deserves recognition for his or her accomplishments, he or she will be rewarded.

Amy Stolzenbach
Los Angeles, CA

Dear GUITAR,

I am a newcomer to the guitar scene. It hasn't even been two years yet since I

bought my first guitar, a second hand Gibson Marauder. Much of what I have learned so far has been from your magazine. While my mechanical skills still have a long way to go, my understanding of music theory and guitar techniques have improved a lot thanks to your articles and transcriptions. I particularly get a lot of use out of Joe Satriani's articles. So, even though the cover says, "For the Practicing Musician," I know that it's a great help for the studying musician as well. Thanks for the help and keep it coming.

Wayne E. Lance
Mt. Pleasant, IA

Dear GUITAR,

I just wanted to thank you for some of the great music and interviews that you have included in your magazine, especially in the past year. I am pleased to see that your transcriptions and articles have grown to include a wider variety of music, and I especially liked the inclusion of transcriptions by such diverse artists as the Church, Aerosmith, CCR, the Police, Pink Floyd, J. Healey, U2, and especially the Who. Your instructional columns have been extremely helpful and educational. Keep up the good work.

Daniel Watkins
Graham, TX

Dear GUITAR,

In response to Izzy Guerriere's letter (Oct. '89), I won't argue which is better or who is catchier or whatever. All I will say is, music wasn't created to please people; if it does, it's just a fringe benefit. The purpose of music (and all arts, for that matter) is to please the musician (or artist).

Cliff Salberg
Lakewood, OH

Dear GUITAR,

Thank you, thank you for your cover and article on Joe Perry. Joe is the greatest! You asked him *real* questions that allowed the reader to get a feel for the intensity of his personality, as well as his brilliance as a musician. Joe might not *think* he's the front man, but in Aerosmith's latest video, Joe *definitely* is the hottest thing onstage!

Nancy Goers,
Alexandria, VA

Dear GUITAR,

I commend Wolf Marshall on his brilliant analysis of John Sykes' talents in the Music Appreciation section of the December '89 issue. John Sykes is truly one of the greats, certainly up there in the rockpile with Gary Moore, Yngwie, and Van Halen. Ever since I heard the

solo to Thin Lizzy's "Thunder and Lightning," in '83, Sykes has continually shown a mastery of diverse styles, which he has fostered whether it be with Lizzy, Whitesnake, or Blue Murder. Although Sykes latest work with Blue Murder is fantastic, I would strongly recommend to all guitar fans Thin Lizzy's *Thunder & Lightning*, to hear what I consider to be some of the best dual guitar work on any album, between Sykes on Scott Gorham! I believe this album to be a must in any hard 'n' heavy collection.

Todd Collins
Allentown, PA

Dear GUITAR,

Thanks for the "Deuce" transcription! I've been playing the song for years, but you opened my ears to the nuances that I just hadn't taken the time to work out. You helped renew my enthusiasm for Ace's playing. Thanks again! One thing I take exception to is in the Performance Notes. Mr. Aledort writes that the intro to "Deuce" was reminiscent of Poison's "Nothing But a Good Time." Whoops! While a comparison can be made, it should be made in the other direction. "Deuce" was released on the first Kiss album, back in '73.

Lee Fox
San Angelo, TX

Dear GUITAR,

I noticed in your transcription of "Cult of Personality," by Living Colour (Nov. '89) that no credit was given for the recitation at the beginning of the song. For those who would like to know, it was Malcolm X, the black political activist.

Stephen L. Woodward
Columbus, OH

NEXT MONTH

HALL OF FAME ISSUE
GEORGE LYNCH
YNGWIE MALMSTEEN
JEFF BECK
CREAM
JOE PERRY
TOMMY BOLIN
WITH TRANSCRIPTIONS TO
MR. SCARY (LIVE)
ICARUS DREAM
PEOPLE GET READY
SITTIN' ON TOP OF THE
WORLD
JANIE'S GOT A GUN



IN THE LISTENING ROOM

JASON BECKER

By John Srix

Since he was 17 years old, Jason Becker has been referred to as another "Varney guy." But now he's getting ready to hit the boards as David Lee Roth's next sidekick. And while both associations are coveted, it is his work with guitarist Marty Friedman, in Cacophony, and on his own solo record, *Perpetual Burn*, that he is justifiably most proud of. "Speed gets put on a pedestal and then gets knocked down," he said, commenting on how others may view his work. "That's a bad thing, and I get tired of it. It feels like sometimes people hear one Varney record and assume everyone is the same. Everything has its place. A lot of fast players have no feel, which is no good at all. A lot of slow players say, if you play fast you don't have any feel. But slow players who play sloppy aren't any good either. I'm proud of "Altitudes." I play slow a lot on *Go Off*. I prefer to play slow. I find myself saying, wait, I still like arpeggios and the whole fast thing, yet, playing slow is more gratifying. I love Roy Buchanan, Clapton, and Beck." With that statement in mind, we ushered him into a Listening Room filled with feel players.

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How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month...plus hundreds of alternatives from every field of music. Up to 6 times a year you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you don't have to do anything—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having 10 days to decide, return it at our expense.

The selections you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, special and classical selections may be somewhat higher.) And if you continue after completing your enrollment agreement, you'll be eligible for our generous money-saving bonus plan.

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THE MUSIC THAT MOVES YOU

AT A PRICE TO MATCH



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*Selections with two numbers count as two selections—write each number in a separate box.

BOBBY BROWN DANCE 1978-1980 402-602	GEORGE HARRISON Solo Of Dark Horse 1978-1980 402-594	DURAN DURAN DECADE 401-869	QUEEN LATIFAH All Hall The Queen 403-287	KENNY G LIVE 1401-505 391-508	PAUL SIMON 1400-721 390-724
THE ROCHES SPEAK 403-147	THE FIXX One Thing Leads To Another The Best Of The Fixx 402-974	CHUNKY A Large And In Charge 402-875	GIPSY KINGS MOSAÏQUE 402-727	JODY WATLEY You Wanna Dance With Me? 402-610	CLUB NOUVEAU Under A New Star Grooves 402-479
MC LYTE EYES ON THIS 402-370	XYZ 402-024	CRIMSON GLORY Transcendence 401-935	LENNY KRAVITZ LET LOVE RULE 401-893	LOVERBOY BIG ONES 401-661	PAT BENATAR BEST SHOTS 401-646
SURVIVOR GREATEST HITS 401-521	CLARENCE CLEMENS A Night With Mr. C 383-067	ACE FREHLEY Trouble Walkin' 401-299	SHOTGUN MESSIAH 401-240	DON MC LEAN For The Memories 401-224	BRUCE WILLIS If It Don't Kill You 401-182
CHICAGO Greatest Hits 1982-1983 401-166	BARBARA STREISAND A Collection: Greatest Hits And More 401-141	ROBERT PALMER Addictions, Volume One 400-937	THE FRONT 400-903	BROS THE TIME 400-895	BILLY OCEAN GREATEST HITS 400-879
DJ JAZZY JEFF & FRESH PRINCE And In This Corner 400-838	REBEKAH CARLISLE RUNAWAY HORSES 400-788	REBA MCENTIRE LIVE 400-739	JOE SATRIANI Flying In A Blue Dream 400-655	THE BEST OF LUTHER VANDROSS THE BEST OF LOVE 1400-473 390-476	NICK LOWE The Best Of This Lane 400-002
DINO 24/7 387-415	THE BEACH BOYS STILL CRUISING 387-092	JOE COCKER One Night Of Sin 387-084	WHITESNAKE Slip Of The Tongue 387-027	KING'S X 387-019	DEAD OR ALIVE NUDE 386-201
JETHRO TULL ROCK ISLAND 388-157	NEIL YOUNG FREEDOM 388-132	LOU GRAMM LONG HARD LOOK 388-108	LOUDNESS Soldier Of Fortune 388-082	THE JETS BELIEVE 388-033	ELTON JOHN Sleeping With The Past 387-993
DIVING FOR PEARLS 389-031	ENUFF Z'NUFF 388-967	THE BEST OF TIM CURRY 388-926	BRITNY FOX BOYS IN HEAT 388-421	Gold & Platinum Volume Six 388-355	RICKIE LEE JONES FLYING COWBOYS 388-199
3RD BASS The Cactus Album 403-436	MARK KNOPFLER Let's Get On Another Original Soundtrack 389-536	BIG DADDY KANE It's A Big Daddy Thing 389-460	BOB DYLAN ON MERCY 389-262	SILKY SOUL 389-098	JASON & THE SCORCHERS Thunder And Fire 389-080
CHER HEART OF STONE 383-893	SOUL II SOUL KEEP ON MOVIN' 386-037	TAYLOR DAYNE CAN'T FIGHT FATE 388-017	GRATEFUL DEAD BUILT TO LAST 388-025	MELISSA ETHERIDGE BRAVE AND CRAZY 388-090	Refugee Trest D'Arby Faster Than Flash 389-726

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BABYFACE TENDER LOVER 386-177	STEVE STEVENS ATOMIC PLAYBOYS 386-086	TANGIER FOUR WINDS 386-011	PETE TOWNSHEND THE IRON MAN 385-724	ANDERSON, BRUFORD, WAKEMAN, HOWE 384-115	MARIA MCKEE 383-844
BEASTIE BOYS Paul's Boutique 383-786	BILLY SQUIER HEAR AND NOW 383-780	JACKSON BROWNE World In Motion 383-752	NIGHT RANGER GREATEST HITS 383-729	QUEEN THE MIRACLE 383-547	BAD ENGLISH 383-463
BLACK SABBATH HEADLESS CROSS 383-109	GEORGIA SATELLITES In The Land Of Babylon And Sin 400-598	DANGEROUS TOYS 382-903	WHITE LION BIG GAME 382-820	MR. BIG 382-812	ROCK & ROLL Road To The Riches 382-713
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MARTIKA 379-149	CROSBY, STILLS, NASH SO FAR 378-745	DAVID GYRNE REI MOMO 389-494	RED HOT CHILI PEPPERS Mother's Milk 389-205	GRATEFUL DEAD Scaleton From The Clouds 379-406	CYNTHY LAUPER A Night To Remember 377-887
BAD COMPANY 10 FROM 6 341-313	BILLY JOEL'S GREATEST HITS 1336-396	DEBBIE HARRY Det Dumb & Blonde 389-130	SUGARCUBES 388-900	FOREIGNER RECORDS 318-055	GREAT GONZOS BEST OF TED HUGENT 312-330
HEART BAD ANIMALS 356-667	THE POLICE Every Breath You Take 348-318	BIG AUDIO DYNAMITE Megatop Phoenix 388-215	CAMPION VAN BASTHOFER KEY LIME PIE 388-074	VAN HALEN 5150 343-582	BARBARA STREISAND The Broadway Album 342-097
CARLY SIMON Greatest Hits Live 365-874	PRETENDERS THE SINGLES 382-541	INDIGO GIRLS 381-289	R.E.M. GREEN 375-162	BILLY IDOL VITAL IDOL 360-107	AEROSMITH Permanent Vacation 359-075
U2 RATTLE AND HUM 374-017 394-015	JOHNNY COMBES THE HUMBLE BEGINS 373-027	THE CURE DISINTEGRATION 382-093	10,000 MANIACS Blind Man's Zoo 382-077	LIVING COLOUR VIVID 370-833	RED Speedwagon 367-872
JOURNEY'S GREATEST HITS 375-279	38 SPECIAL Rock & Roll Strategy 375-139	THE 8-52'S COSMIC THING 383-877	LLOYD COLE & THE Conventions 1984-88 383-778	THE TRAVELING WILBURYS VOL. 1 375-089	WINNER 374-652
DEBBIE GIBSON ELECTRIC YOUTH 377-275	THE WHO What's Better, What's Best 378-657 398-655	CHRIS ISAAK Heart Shaped World 386-144	THE CALL Let The Day Begin 384-156	GUNS N' ROSES G N' R LIES 378-087	FLEETWOOD MAC GREATEST HITS 375-782
DIONNE WARWICK GREATEST HITS 401-679	JODY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY 386-987	SQUEEZE FRANK 388-058	GEORGE CLINTON The Clinton's Therapy 387-134	STEVE AAY VAUGHAN & DOUBLE TROUBLE IN STEP 382-374	JEFF BECK'S GUITAR SHOP 380-303
NEW KIDS ON THE BLOCK HANGIN' TOUGH 388-423	PAULA ABDUL Forever Your Girl 374-837	PAUL KELLY AND THE MESSENGERS 384-321	BRYAN FERRY ROCKY MUSIC 384-230 394-239	SKID ROW 379-602	MILLI VANILLI Girl You Know It's True 379-610

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OR—IF YOU PREFER, YOU MAY TAKE 8 COMPACT DISCS FOR \$4

To get 8 CDs for a penny, simply fill in and mail this application, and we'll bill you only \$4, plus shipping and handling. In exchange, you agree to buy just six CDs within the next three years, at regular Club prices (which currently are \$12.98-\$15.98, plus shipping and handling) and you may cancel anytime after buying six CDs. If you decide to continue as a member, you'll be eligible for our money-saving bonus plan, which lets you buy one CD at half price for each CD you buy at regular Club prices. Otherwise, the Club works in the same manner as outlined above.

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Address _____ Apt. _____

City _____ State _____ Zip _____

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Note: we reserve the right to reject any application or cancel any membership. These offers not available in APQ, FPO, Alaska, Hawaii, Puerto Rico, write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders. *Classical members serviced by the CBS Classical Club.

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SEND ME THESE 8 CDs FOR \$4:

☐ Extra Bonus Offer. Also send me one more CD now, for which I will be billed an additional \$6.95—and I'm entitled to this extra CD FREE!

My main musical interest is (check one): (But I may always choose from any category)

☐ HARD ROCK ☐ SOFT ROCK ☐ MODERN ROCK ☐ POP
Rolling Stones, Aerosmith, Tenacious, Gloria Estefan, Audio Dynamite, Barbara Streisand, Boyz II Men
☐ HEAVY METAL ☐ BLACK MUSIC ☐ EASY LISTENING
Motley Crue, Skid Row, Bob Dylan, Soul II Soul, Ray Charles, Johnny Mathis
☐ COUNTRY ☐ JAZZ ☐ CLASSICAL

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TYX/EM TZA/SS

319/580

TOP 20 MUSIC SCENES RATED NATIONWIDE

Everyone has heard about the *Places Rated Almanac*. Now GUITAR For The Practicing Musician takes this concept the natural step further, and presents the Top 20 Local Music Scenes Rated Nationwide article! Fueled by the input of our astute readership of guitarists and fans of the hard and heavy sounds they make in the night, we have come up with a definitive cross-section of the cities and towns that make America rock. The groundbreaking survey below is a rockers' dream compilation of all the elements that make up a terrific local music scene: the best clubs, rock radio stations, and music dealers to be found in the area, along with a brief rundown of some of the name bands to have been discovered there. Use it to plot your next move, tour or vacation. The final order was determined by the votes of the readership, when we asked them to rate their local scenes a few months back. (Interestingly, two of the more obvious choices, New York and L.A., finished well off the pace, in 10th and 19th place, respectively, which could mean that while these cities may be great places to come to make it, there are other scenes where our readers feel it's even better to play music.)

So, congratulations are in order to our top rated area, San Francisco, and all the other winning local music scenes, and especially to the music fans who live and play there.

THE TOP 20 MUSIC SCENES

RATED NATIONWIDE

- 1 SAN FRANCISCO CA
- 2 BOSTON MA
- 3 PHILADELPHIA PA
- 4 ATLANTA GA
- 5 DALLAS TX
- 6 PITTSBURGH PA
- 7 CHICAGO IL
- 8 AUSTIN/SAN ANTONIO TX
- 9 MINNEAPOLIS MN
- 10 NEW YORK NY
- 11 MIAMI/FT LAUDERDALE FL
- 12 BALTIMORE MD/WASHINGTON D C
- 13 PHOENIX AZ
- 14 ORLANDO FL
- 15 CLEVELAND OH
- 16 SEATTLE WA
- 17 LOUISVILLE KY
- 18 SAN DIEGO CA
- 19 LOS ANGELES CA
- 20 ST LOUIS MO



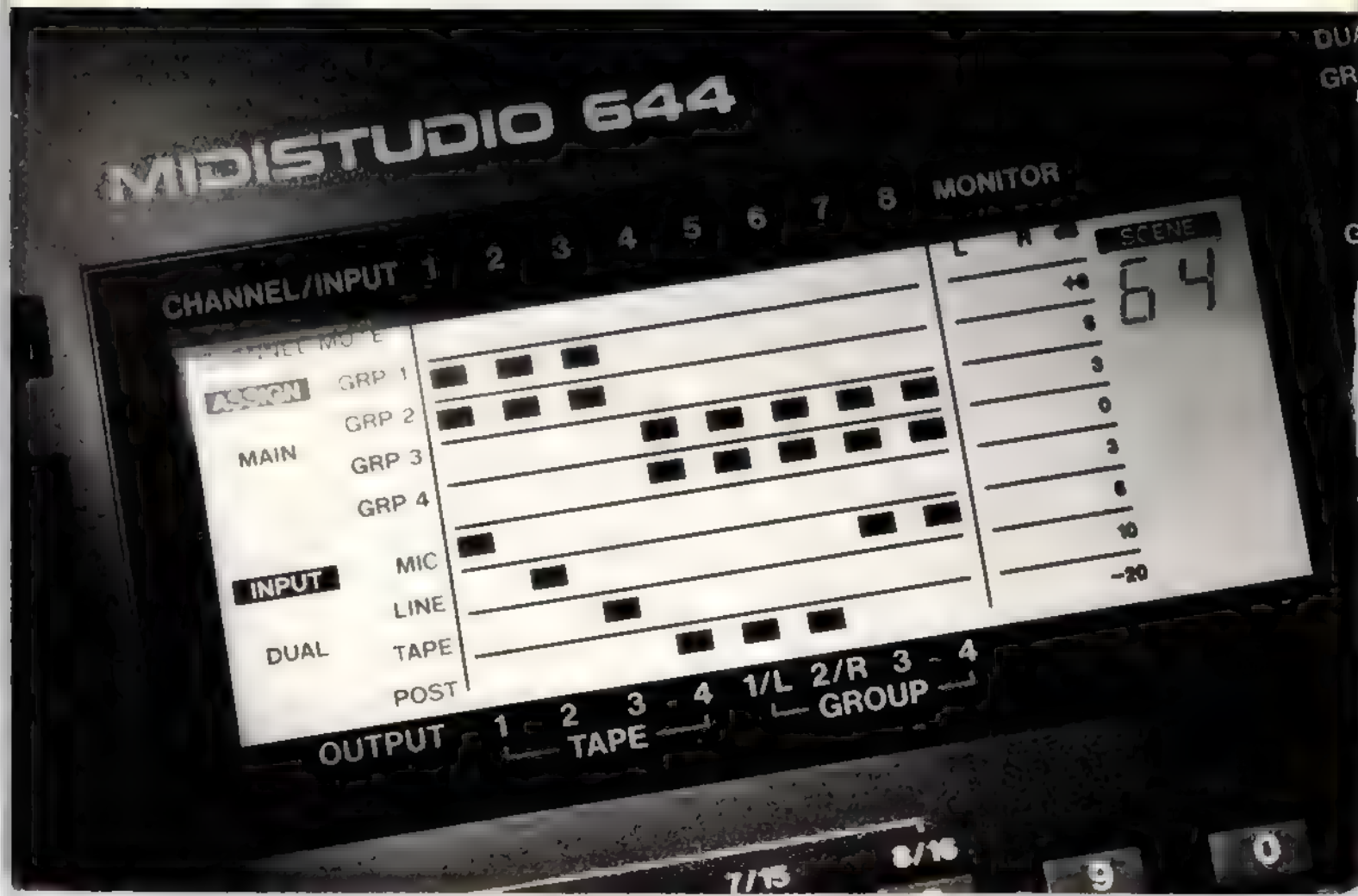
1. SAN FRANCISCO, CA

CLUBS:

DV8 (415) 777-1419
540 HOWARD ST., SAN FRANCISCO, CA 94105
SLIMS (415) 255-0333
33 11TH ST., SAN FRANCISCO, CA 94103
THE STONE (415) 391-8282
412 BROADWAY, SAN FRANCISCO, CA 94133
THE OMN./OAKLAND (415) 547-7655
4799 SHATTUCK AVE., OAKLAND, CA 94609
GILLMAN STREET PROJECTS/BERKELEY
(UNLISTED)
PUMAS/OAKLAND (UNLISTED)

RADIO STATIONS:

KOME 98.5
KRQR 97.3



MUSIC DEALERS:

ALLEGRO MUSIC/ SAN FRANCISCO
GUITAR CENTER, SAN FRANCISCO, OAKLAND
HAIGHT ASHBURY MUSIC CENTER/ SAN
FRANCISCO

K & K MUSIC/ SAN FRANCISCO
SPITZER MUSIC/ SAN FRANCISCO
EOD E'S MUSIC/ BERKELEY
MCCABE'S/ CULVER CITY
GUITAR SHOWCASE, SAN JOSE
BANANAS AT LARGE, SAN RAFAEL

LOCAL BANDS:

DOOBIE BROTHERS (CAPITOL)
EXODUS (CAPITOL)
FA TH NO MORE (SLASH/WARNER BROS.)
METALLICA (ELEKTRA)
JOE SATRANI (RELATIVITY)
TESTAMENT (ATLANTIC)

2. BOSTON, MA**CLUBS:**

THE CHANNEL CLUB

THE CHANNEL CLUB (617) 451-1050
22 NECCO STREET BOSTON MA 02180
PARAD SE (617) 254 2051
967 COMMONWEALTH AVE, BOSTON MA 02215
THE RAT (617) 287-4156
528 COMMONWEALTH AVE, BOSTON MA 02215

RADIO STATIONS:

WBCN 104.1

WCGY 93.7

WFNX 101.7

WHJY 94.1

MUSIC DEALERS:

DADDY S JUNKY MUSIC
LASALLE MUSIC
WURLITZER MUSIC
MUSIC UNLIMITED/ HANOVER

LOCAL BANDS:

AEROSMITH (Geffen)
BULLET LAVOLTA (RCA)
DEL FUEGOS (RCA)
EAST OF EDEN (CAPITOL)
EXTREME (A&M)
THE JONES'S (ATLANTIC)

3. PHILADELPHIA, PA**CLUBS:**

CHESTNUT CABARET (215) 382-1201
3801 CHESTNUT ST., PHILADELPHIA PA 19103
EMPIRE ROCK ROOM (215) 338-6101
7015 ROOSEVELT BLVD PHILADELPHIA, PA 19149
JC DOBBS (215) 925-4053
304 SOUTH ST., PHILADELPHIA, PA 19147
23 EAST CABARET (215) 896-6420
23 E LANCASTER AVE ARDMORE, PA 19003
THE GALAXY (609) 435-1888
5 E SOMERDALE RD SOMERDALE NJ 08086

RADIO STATIONS:

WMMR 93.3
WYSP 94.1
WZZO 95.1

MUSIC DEALERS:

CINTIOLI'S MUSIC
8TH STREET MUSIC
PHILADELPHIA MUSIC
ZAPF'S MUSIC

LOCAL BANDS:

CINDERELLA (MERCURY/POLYGRAM)
DIRTY LOOKS (ATLANTIC)

HEAVENS EDGE (CBS)
INNOCENCE MISSION (A&M)
SKID ROW (ATLANTIC)
BRITNY FOX (CAPITOL)

4. ATLANTA, GA**CLUBS:**

CENTER STAGE (404) 874-1511
1734 W PEACHTREE ST NW ATLANTA, GA 30309
CHARLEY MAGRUDER'S (404) 955-1157
6300 POWERS FERRY RD ATLANTA, GA 30339
THE COTTON CLUB (404) 874-2523
1021 PEACHTREE ST NE, ATLANTA, GA 30309

RADIO STATIONS:

WKLS 96.1
WRAS 88.5
WZGC 92.9

MUSIC DEALERS:

ATLANTA DISCOUNT MUSIC
RHYTHM CITY
AMERICAN MUSIC CENTER/ SMYRNA
DIRT CHEAP MUSIC/ NORCROSS
MUSIC ASSOCIATES/ LAWRENCEVILLE

LOCAL BANDS:

BLACK CROES (Geffen)
INDIGO GIRLS (EPIC)
MOTHER'S FINEST (CAPITOL)
B 52'S/ATHENS (WARNER BROS.)
R E M/ATHENS (WARNER BROS.)

5. DALLAS, TX**CLUBS:**

THE BASEMENT (214) 987 9922
8202 PARK LN., DALLAS, TX 75231
CLUB DADA (214) 748-4281
2720 ELM ST., DALLAS, TX 75226
DALLAS ALLEY (214) 988-0582
1701 N MARKET ST DALLAS, TX 75202
DALLAS CITY LIM TS (214) 556-0590
10530 SPANGLER RD DALLAS, TX 75220

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2711 STOREY LN., DALLAS TX 75220

RADIO STATIONS:

KNON 90.9
KTXQ 102.1
KZEW 97.9

MUSIC DEALERS:

BROOK MAY'S MUSIC
THE MELODY SHOP
SPIER MUSIC
C & S MUSIC/FORT WORTH

LOCAL BANDS:

EDIE BRICKELL & NEW BOHEMIANS (Geffen)
LORD TRACY (MCA)

6. PITTSBURGH, PA

CLUBS:

THE DECADE (412) 682-1211
223 ATWOOD ST. PITTSBURGH PA 15213
ELECTRIC BANANA (412) 682-8296
3887 BIGELOW BLVD. PITTSBURGH PA 15213
GRAFFITI LOUNGE (412) 682-4210
4615 BRAUM AVE. PITTSBURGH PA 15223

RADIO STATIONS:

WDVE 102.5
WMYG 96.9

MUSIC DEALERS:

PANOS & STUFF
SPECIALTY MUSIC

LOCAL BANDS:

NME
RON & THE ARRIVALS

7. CHICAGO, IL

CLUBS:

AVALON NITECLUB (312) 472-3020
959 W. BELMONT, CHICAGO, IL 60657
CHANCES R (708) 991-3070
1550 RAND RD. PALATINE IL 60067

CUBBY BEAR (312) 327-1662
1059 W. ADDISON, CHICAGO IL 60657

METRO CABARET (312) 549-4140

3730 N. CLARK, CHICAGO, IL 60613

THE THIRSTY WHALE (708) 456-2414
8800 GRAND AVE., FRANKLIN PARK, IL 60171

RADIO STATIONS:

WCKG 105.9
WLUP 97.9
WVX 103.1
WXRT 93.1

MUSIC DEALERS:

BASCO MUSIC
GUITAR CENTER
MAKEN MUSIC
PLAYERS BENCH/CRYSTAL LAKE

LOCAL BANDS:

D MOLLS (ATLANTIC)
ENUF Z NUFF (ATCO)
NIKKI (Geffen)

THE RITZ (512) 477-2123
320 E. 6TH ST., AUSTIN TX 78701

THE WORLD (512) 479-0037

505 E. 5TH ST. AUSTIN, TX 78701

IRIES INTERNATIONAL (512) 699-6313
7920 FREDERICKSBURG RD., SAN ANTONIO TX 78229

SNEAKERS (512) 653-9176

14040 NACOGDOCHES RD. SAN ANTONIO TX 78229

RADIO STATIONS:

KISS 99.5
KLBJ 93.7
KPEZ 102.3
KUT 90.5
KZEP 104.5

MUSIC DEALERS:

AUSTIN CITY MUSIC, AUSTIN



8. AUSTIN/SAN ANTONIO, TX

CLUBS:

BACK ROOM (512) 441-4677
2015A E. RIVERSIDE DR. AUSTIN, TX 78714

GUITAR RESURRECTION/ AUSTIN
ROY HENNING'S HEART OF TEXAS, AUSTIN
STRAIT MUSIC COMPANY/ AUSTIN
ALAMO MUSIC, SAN ANTONIO
MUSIC MAKERS, SAN ANTONIO
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9. MINNEAPOLIS, MN

CLUBS:

CABOOZE ON WEST BANK (612) 338-6425
917 CEDAR AVE MINNEAPOLIS, MN 55404
FINELINE (612) 338-8100
318 1ST AVE N, MINNEAPOLIS, MN 55401

RADIO STATIONS:

KJJO 950 AM
KJJO 104.1
KQRS 92.5

MUSIC DEALERS:

GUITAR CENTER
KNUT KOUPE
SCHMIDT'S MUSIC CENTER

LOCAL BANDS:

PRINCE (PAISLEY PARK/WARNER BROS.)
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701 1ST AVE, MINNEAPOLIS, MN 55403
SPANKYS (612) 776-7915
1066 E 7TH ST, ST. PAUL, MN 55106
IRON HORSE (612) 533-2503
5630 LAKELAND AVE N, CRYSTAL, MN 55429

10. NEW YORK, NY

CLUBS:

CBGB'S (212) 982-4052
315 BOWERY NEW YORK, NY 10003

CBGB AND OMFUG



L AMOURS (718) 232 1616
1546 62ND STREET BAY RIDGE BROOKLYN NY
11219

SUNDANCE (516) 665-2121
217 E MAIN ST., BAY SHORE, NY 11706


STUDIO 1 (201) 482-1150
88-90 VERONA AVE., NEWARK, NJ 07104

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WSOU 89.5
WXRK 92.3

MUSIC DEALERS:

MAGGIO MUSIC, BROOKLYN NY
MANNY'S MUSIC, MANHATTAN NY
FOCUS 11/ BELLMORE NY
SAM ASH, WESTBURY NY
ONLY GU TAR SHOP/ CLIFTON PARK NJ
SAM ASH, EDISON, NJ

LOCAL BANDS:

ANTHRAX (CAPITOL)
BEASTIE BOYS (CAPITOL)
BEGGARS 'N' THIEVES (ATLANTIC)
CIRCUS OF POWER (RCA)
DANGER DANGER (EPIC)
GUTTERBOY (Geffen)
HEARTS & MINDS (A&M)
LAW & ORDER (MCA)
SMITHEREENS (CAPITOL)
PRINCESS PANG (CAPITOL)
RAGING SLAB (RCA)
THE SILOS (RCA)
SONIC YOUTH (ELEKTRA)

**11. MIAMI/FT. LAUDERDALE, FL
CLUBS:**

BUTTON SOUTH (305) 454-4880
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1. "Way Cool Jr." from *Reach for the Sky*, by Ratt/Atlantic

JASON: I think Ratt's a great band, believe it or not. They're real simple. I think some people try to play complicated but can't do it. People are more impressed by that. These guys play simple—what they can do. Great tone. Warren DiMartini has a great feel. The snare sounds great. I like the production. I can hear everything—it's slamming, it's rocking. The snare is hitting me in the face. The guitar has a wonderful tone. That's the tone I like to play with. I love the groove. I love the horns, the slide guitar. Believe it or not, I love that R&B feel. There's not a lot of that on my records; it's mostly classical stuff. Hearing Greg Howe, I love that kind of stuff. But there's something about weird time and classical ideas that's really attractive. That's why I play it. I'm heavily into this. It may not be the most complicated guitar, but I'm into it. The solo sounded great. He didn't play anything cheesy or try to play what he couldn't do. He's got a great feel.

2. "Hey Joe" from *Winterland*, by Jimi Hendrix/RycoDisc

JASON: It's a classic. Jimi has the feel and he did it years and years ago. I don't think anyone has the feel that he

has, even though he made mistakes sometimes and I personally don't like everything he played. He wasn't an influence on me, but his feel and his whole vibe were so cool. Someone who has really cool feel and kind of reminds me of Hendrix is Jeff Healey. He has amazing tone. Hendrix's vibrato was great, but Clapton was more of an influence for me. I was into Clapton for the longest time. I was kind of a sheltered kid when I was little. I only listened to Bob Dylan. Once I got someone I liked, I wouldn't listen to anyone else. Then I heard Clapton. Now I listen to everything. This solo wasn't perfect, sloppy notes all over the place, overbends, but it never matters with him. Those are technical things that really don't matter. I wouldn't listen to this on purpose. I know it's great, but it wouldn't be something that I'd put on.

3. "Superstitious" from *Out of this World*, by Europe/Epic

JASON: I hate when people guess, but is this Europe? This is really cool. I like the snare, the guitar tone is great, the vocals are cool. The guitar solo has a great feel, a little speed. It fits the song. The vibrato was nice. It didn't stop the tempo. It's not exactly what I would listen to on purpose, but I can respect it.

It takes a lot to do that kind of stuff. I'd like to do that kind of stuff. On my solo record there's a lot of slow stuff.

4. "Dr. Feelgood" from *Dr. Feelgood* by Motley Crue/Elektra

JASON: Too cool. In the band I'm in now, they all make fun of Motley Crue. For me, they are too tough not to like. Mars' tone is so cool. He is laughing at all the speed demons without money. He is not necessarily good. But he's doing something right. His attitude is there more than any musical thing. His playing is his attitude. He doesn't seem to respect music, but who cares? He has respect for rock 'n' roll.

5. "Hideaway" from *John Mayall's Bluesbreakers* featuring Eric Clapton, by John Mayall/London

JASON: This guy sounds like more of an old player. He's probably a groundbreaker and I'm being real young, which I am. It doesn't do anything for me. It's just blues licks that are played fairly decently. It's funny when people say they've learned on the streets. People think that's more impressive than playing something else. This guy is great for what he's doing, but I don't like this kind of thing. I like Roy Buchanan. I like Jeff Healy and Stevie Ray Vaughan.

That's Clapton with Bluesbreakers

You're kidding. Eric Clapton was my first lead guitar influence. I started listening from his solo stuff. I heard the Cream stuff and all that, but for me he got great when he started his solo stuff. My favorite thing he's ever done is "Further on up the Road," with the Band. That *Last Waltz* album, with Robbie Robertson and Eric, is why I play lead guitar. I'm embarrassed, but I didn't like this cut.

6. "The Enigmatic" from *Not of This Earth*, by Joe Satriani/Relativity

JASON: That was Satriani, of course, who is a master guitarist. He's got wonderful feel. He's a guy who can play fast and slow. I don't like his rhythm section. This tune struck me as great. It's weird, it's trying something different. If someone tries something different, even if I don't particularly like it, I respect the guy in a big way. The best thing I think he's done is his first EP. It doesn't have any drums on it. I think his rhythm section sounds too generic. He plays bass and uses a drum machine, which to me is a little inhuman, but his guitar playing makes up for it for the most part. On the first thing, he doesn't have anything but guitars. The noises he makes on that I think are the best he's done. Satriani is unquestionably great. I like this because it's weird. The solo is hilarious, and I think humor in music is a great thing.

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SIMPLICITY

by Danny McCue

On the phone discussing business in Polygram Records' spacious new digs in mid-town Manhattan, Mick Ronson appears rock star thin and somewhat older than when anybody last saw him in these parts. But his hair—blond, shoulder-length, and styled in the impossibly perfect coiff of a British rock guitarist with roots in the early seventies—is immediately familiar. In terms of body language during an interview, Ronson is quiet, except when talking about other guitarists, such as Pete Townshend or Jeff Beck, when he demonstrates on air guitar how their individual styles fed his. He speaks in cool, clipped phrases. Sitting in close quarters, I find it impossible not to picture him with his guitar slung low about his waist, the specter of David Bowie, the first front man he ever backed, blurring in the foreground.

His partnership with Bowie began in February 1970, when an informal invitation to come down and play a radio session resulted in his becoming a member of Bowie's then back-up band, Hype. In short order, Ronson would contribute his guitar prowess to three albums, *Memory of a Free Festival*, *The Man Who Sold the World*, and *Hunky Dory*, all recently reissued on Rykodisc, the small Massachusetts-based record label. In February of 1972, two years after coming together as Hype, and for the purpose of serving the title of the upcoming *Rise and Fall of Ziggy Stardust* album, the band became the Spiders from Mars.



Bill Kanevva

It was a time when Ronson's style could be best described as rock 'n' roll primitive. Light on distortion, it was mostly loud and firmly rock-based, as opposed to the blues-based style favored by Eric Clapton and Jimmy Page. On records and in live performance, he combined the sloppy but lovable rhythm style of Keith Richards in the pre-Mick Taylor Stones, with the power chords of Townshend. As reflected on the Chuck Berry cover "Round and Round" and the cover of the Velvet Underground's "White Light/White Heat"—both included on last year's *David Bowie, Sound and Vision* collection, also from Rykodisc. Ronson's first fame came about as a result of his being a competent and solid rhythm player, who used his leads to embellish the established mood of the assembled pieces.

"Basically I was playing to the song," remembers Ronson. "That's how I thought about music and still do. Rather than just sort of endlessly play away, I always try to find a reason to play what I'm playing."

On *Ziggy Stardust*, both the album and the song, that sense of playing what's right for the song meant creating his leads, not as flash, but as sweetener. More often than not, he chose to use chords to create fills themselves, one instance being the shifts in "Ziggy Stardust," a simple A-B-A-B construction, in which quickly strummed chords serve as introductory fills, establishing a grittier and heavier sound for the B-sections of the song.

"I've always thought that the act of playing the guitar was the act of trying to make a point of playing the guitar. With David Bowie, I played that guitar for all it was worth. I was playing the thing seriously and I wasn't trying to be clever playing it. I played a lot of simple things in the interest of being direct. I mean, if you get sort of fancy and cluttered, it's kind of hard for people to pick up on. You're baffling them with science."

Utilizing a fuzz box, Ronson's approach to "Suffragette City" was to combine elements of the Who with the infectious boogie of Fats Domino. Ronson's lead, a jumble of eighth notes played on the bass strings of his guitar, served to propel the song into the next verse, rather than draw attention to the player himself. It's an approach that carries through all of his work.

Despite the success of the *Ziggy Stardust* album, and a production partnership with Bowie that would result in his co-producing Lou Reed's *Walk on the Wild Side* and Mott the Hoople's recording of Bowie's "All The Young Dudes"—thus leading to Ronson's first direct contact with singer Ian Hunter—within a

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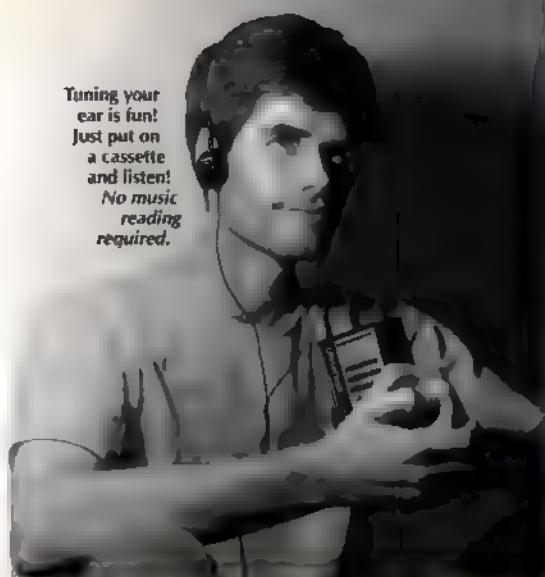
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year Bowie would disband the Spiders from Mars. Joining Mott the Hoople himself after Ariel Bender left the band, Ronson appeared on one single, "Saturday Gigs," before Mott itself disbanded—albeit temporarily. This would begin his on-again, off again, fifteen year partnership with Hunter. But did moving from the flamboyant Bowie to the more soft-spoken Hunter require any great change on his part as a guitar player?

"No," says Ronson, "same guitar player, y'know. I just try to play guitar to what the song is. I try to look for good hooklines on the guitar, things that people remember. That's why I like George Harrison—because those solos he did with the Beatles were some of the best solos I ever heard. They were the type of things you could whistle as you walked down the street. In those days the solo was as important as the song—even when it wasn't a solo, when it was a hookline in a chorus, you remembered the guitar lines and guitar parts, and that, to me, is great. That's how one should approach playing the guitar. I try to play it so that people go, 'Oh, wow isn't that great,' and yet it's simple."

Out of that philosophy grew "Once Bitten, Twice Shy," the Hunter-Ronson penned grand treatise on rock 'n' roll as life, art, sex, and religion, a cover of which, by Great White, recently cracked the top five on the U.S. singles chart. "That one was written in my apartment in London," says Ronson. "When Ian had started talking about doing his first solo album. We just sort of switched on a drum machine; we were sitting around playing, and just came up with the chorus. After that, the rest was written right quick."

The song opens with a simple, steady shuffle, à la Chuck Berry, catchy not flashy, with the arrangement slowly building excitement with each additional layer of guitar. The solo, as captured on the original recording, restates the brazen attitude of the verses, while punctuating a by-then stomping beat. "More often than not," Ronson says, "some of the things that happen instantly are the most catchy."

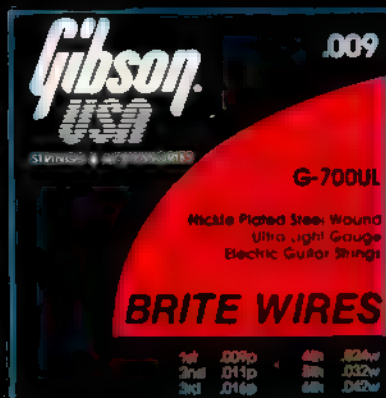
Although the original Hunter-Ronson band would successfully complete the *Ian Hunter* album, among whose other highlights are "3,000 Miles from Home," on which Ronson's acoustic work represents something of an artistic middle ground between the Stones "As Tears Go By" and Guns N' Roses "Patience," the band would stay together less than a year—leaving Ronson free to pursue other projects, namely a solo career of his own, a tour with Van Morrison and another as a member of Bob Dylan's Rolling Thunder Revue. The ever-present tapes that circulate when an artist

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is of Dylan's stature reveal Ronson's tenure, one of blending in, often slightly behind the beat, with his American partner's country honk. He steps forward on most of the available recordings only twice, supplying tasteful and emotionally expressive riffs for "I Shall Be Released" and revealing a propensity to wail in the upper register when "A Hard Rain's Gonna Fall" was done as a blues.

"I didn't know any of the Dylan material," says Ronson of the Rolling Thunder tour, "so I was kind of lost for a while. But it was great figuring it out. It was a circus and Dylan was funny, too, because he changes things right in the middle of playing. He'll change key or play the bridge a bit longer than it's supposed to be—I loved it when he did that." Playing with Dylan, Ronson feels bore out the adage that, "You've got to listen and you've got to watch," if you're going to survive as a sideman.

Teamed with Hunter again in 1979 this time along with members of the E-Street Band and singer Ellen Foley (from Meatloaf's *Bat out of Hell*), the resulting album was called *You're Never Alone with a Schizophrenic*. As he had by now completed a decade of working with prominent front men—from Bowie to Hunter to Dylan and then back to Hunter again—all the while maintaining his own somewhat high profile, Ronson seems to have naturally stumbled upon the key to the ideal relationship between a singer and a guitarist. "Well, yeah, when I stop singing, I start playing," he deadpans. "And when I stop playing, I start singing."

"Cleveland Rocks" is the song most people remember from the album. It was originally recorded by Hunter with another band, called "England Rocks;" a live version, recorded at L.A.'s Roxy and featuring Ronson, was on Hunter's live album, *Welcome to the Club* in 1981, and on the *Light of Day* movie soundtrack as well, making it perhaps his most famous song of the 1980s. The song itself, as befitting a Hunter-Ronson original, is straightforward; a fanfare of chords dissolving into a tasteful feed-back and long bends hitting hard. It's a song built on lots of foundation bedrock little in the way of excessive frills or fills. "I feel if you're going to play chords, hit the guitar, I mean, you see a lot of guitarists who hit the chord, but it's sort of nice—bing! I think, what's that about? If you're going to play rock music, hit the chord; don't tickle about with it. I got that from Pete Townshend, who, to me, is the best rhythm guitarist in the world, a great chord player, wonderful stuff. Growing up, it was like, 'See how he plays guitar? Well that's how you play chords'."

During this period, Ronson also ap-

peared on John Cougar Mellencamp's breakthrough single, "Jack and Diane." "I was helping with the arrangement of the song, and (mimics the acoustic chordal riff that dominates the tune) I thought, that sounds good, let's put it in." Just as Ronson seemed to be on the verge of making yet another commercial go at the charts, the guitarist pulled a domestic disappearing act (although he would continue to work as a highly regarded producer in Canada). Between 1983 and 1989, Ronson claims he never touched a guitar, not once.

"What really finished it for me was, I was in the studio and a record company guy was telling us to change parts and I suddenly felt I was working at a job in the music business, and the reason I got into this business was I didn't want a job. I don't want to think of it as, 'I got to go do this next bit of playing, because it's my job.' I'll only play guitar if I want to. I won't play it because somebody expects me to. That's what happened, and if I begin to feel again the way I did then I'll put the thing down and won't play it again."

Last year's unlikely titled *Y U I Orta*, marks the return of one of the men who could be said to have paved the way for punk. Recorded at New York's Power Station, with Bernard Edwards producing, the album is a crash course in Mick Ronson's style. It is short on extended solos—with the good time-y break of "Big Time" being the most notable—and effects—a wee bit of wah-wah is pressed into use on "Cool," but much of this batch of songs relies on chords for propulsion, and short fills played on the bass strings of Ronson's guitar, for punctuation. "Sweet Dreamer," an exercise in solo guitar variations on the old Patsy Cline country standard, is bluesy, at times dirge-like, at others triumphant. Mostly, it's simple. "I got tired of seeing all these guys on the telly playing a million notes a minute for no reason at all," he says of his return to active playing. "I thought that trend would only last a while, but it's been going on for years."

Ronson's favorite guitar is the Fender Telecaster. "Very comfortable to hold," he says, "simple controls, simple pickups." He says he's never owned a "decent acoustic," claiming he's done all his acoustic work, including "Jack and Diane," on a \$100 Akai.

Before leaving, I ask Mick Ronson if he ever feels envious of younger players, like Joe Satriani, who've found success as instrumentalists on their own solo albums. He's still for a moment as he considers his answer. "Now and again, yeah," he says, "but not very often. I mean, I've done what I've done and I'm gonna do what I'm gonna do—that's life." ☛

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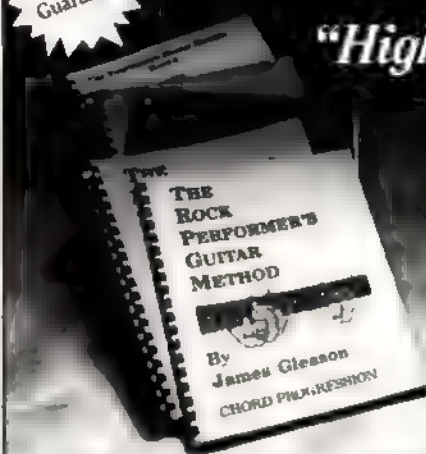
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SAMSON

By Andy Aledort

OVER MY HEAD

This straight-ahead rock song combines the influences of Bad Company, Jimi Hendrix and Robin Trower, with Doug Pinnick's vocal, reminiscent of Paul Rogers and James Dewar Trower's original vocalist. Root-fifth chords are combined with a single-note line based on E Dorian (E F#, G, A, B C#, D) or A Mixolydian (same as E Dorian but starting on A), depending on how you look at it. A Cm7 chord finalizes the line, giving it an unusual twist. During the chorus there is an abundance of 7#9 chords, this chord type was used extensively by Hendrix in such tunes as "Purple Haze," "Spanish Castle Magic," "Little Miss Lover" and many others.

Ty Tabor's first guitar solo is also in the mold of Jimi utilizing a clear, not overly distorted tone, treated with

chorusing. His lines are based primarily on the E blues scale (E, G, A, Bb, B, D) with the sixth degree (C#) thrown in. Notice his slow, wide vibrato, created by applying a lot of finger pressure and allowing the string to ride on the fret. Ty turns on a little extra juice for his second solo, utilizing the aforementioned scale with an abundance of slides, hammer-ons, pull-offs and taps, and the overall feel of his playing is very loose, fitting the funkiness of the tune.

HEADED FOR A HEARTBREAK

The primary backing parts of this tune are split evenly between guitar and keyboards, so all of the keyboard parts have been written out here for guitar. Beside giving you more stuff to play on the tune, working these parts out will give you insight into arranging a rock

tune and combining different sounds to good effect. This "power ballad" utilizes many chords not usually found in rock (see the chord chart at the beginning of the tune), like EbMaj7, Bbsus2#4 Gm7sus4/B, D/C, and many others. The tonality of the tune is also ambiguous as the intro, verse and chorus could be thought of as G minor or Bb Major, although the verse utilizes E natural, creating a Bb Lydian melody, which would modally place the song in F major. G minor was chosen for the transcription because it relates best to the verses and chorus together. The bridge is in Ab Major, and the outro is written in C, as this key best relates to the angle of the soloing. If one were to use modal key signatures, the mode would be C Mixolydian (same as Bb Lydian) and would again place the song in F Major. Still with me?

Reb Beach plays some of his scariest stuff on this tune, utilizing his patented "close-proximity" tapping approach tapping notes one and two frets away from fretted notes. This technique allows Reb great continuity in his lines. Reb combines fluid phrasing with subtle tremolo bar dives and vibratos also using a wide and even finger vibrato. The solo is based primarily on C Mixolydian (C, D, E, F, G, A, Bb), which creates the sound of Bb Lydian (Bb, C, D, E, F, G, A) over chords with Bb in the bass.

The outro features two guitars which fade-in different scale tones, creating an array of diads, moving into Reb's final solo section. The keyboard chords here, combined with Reb's approach, recall the 80's work of Jeff Beck, as "jazz" chords are used to back up fiery blues/rock soloing, with the emphasis on wide tremolo arm-induced vibratos. This is fast playing, so it'll take a concentrated effort to work this up to speed.

18 AND LIFE

This song begins with arpeggiated chords which utilize open strings, played on an electric guitar with a clean tone; this part is doubled on acoustic the second time through. The chorus figure features the same approach, this time played by double-tracked heavy

Continued on Page 58

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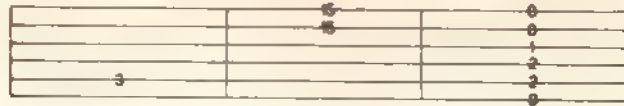
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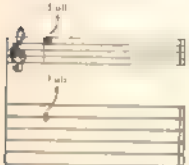


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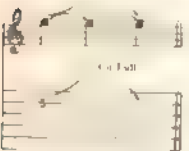
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret)



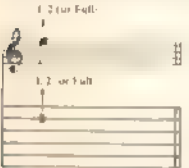
BEND: Strike the note and bend up a whole step (two frets)



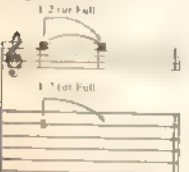
BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck



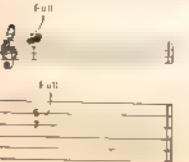
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it



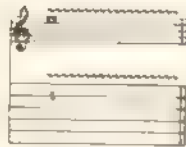
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note



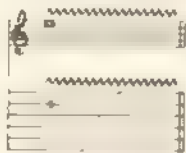
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



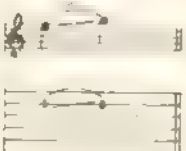
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



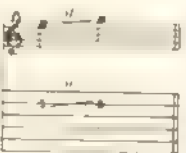
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



SLIDE: Same as above, except the second note is struck



SLIDE: Slide up to the note indicated from a few frets below



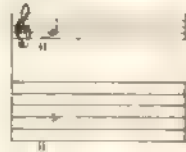
SLIDE: Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide



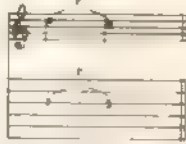
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



HAMMER-ON: Without picking, sound the note indicated by sharply fretting the note with a left-hand finger



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



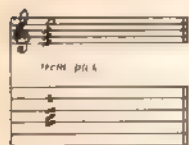
TAPPING: Hammer ("lap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



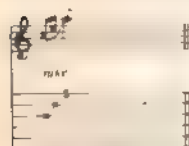
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



TREMOLO PICKING: The note is picked as rapidly and continuously as possible



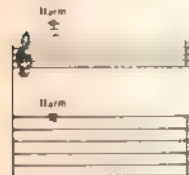
RAKE: Drag the pick across the strings indicated from low to high with a single downward motion.



ARPEGGIO: Play the notes of the chord indicated by quickly rolling them from bottom to top.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



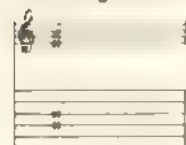
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



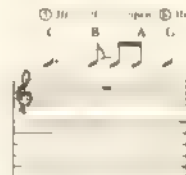
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



Definitions of Musical Symbols

<i>8va</i>	Play an octave higher than written
<i>15ma</i>	Play two octaves higher than written
<i>lnc</i>	Play as written
<i>pp</i> (pianissimo)	Very soft
<i>p</i> (piano)	Soft
<i>mp</i> (mezzo - piano)	Moderately soft
<i>mf</i> (mezzo - forte)	Moderately loud
<i>f</i> (forte)	Loud
<i>ff</i> (fortissimo)	Very loud
<i>acc</i> (accent)	Accentuate note (play it louder)
<i>acc</i> (accent)	Accentuate note with great intensity

<i>staccato</i>	Play note short
<i>/</i>	Repeat previous beat (used for quarter or eighth notes)
<i>//</i>	Repeat previous beat (used for sixteenth notes)
<i>×</i>	Repeat previous measure
<i> : : </i>	Repeat measures between repeat signs
<i> : 1 2 : </i>	When a repeated section has different endings, play the first ending only the first time and the second ending only the second time
<i>D.S. al Coda</i>	Go back to the sign (C) then play until the measure marked "To Coda," then skip to the section labeled "Coda"
<i>D.C. al Fine</i>	Go back to the beginning of the song and play until the measure marked "Fine" (end)

NOTE: Tablature numbers in parentheses mean

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses)

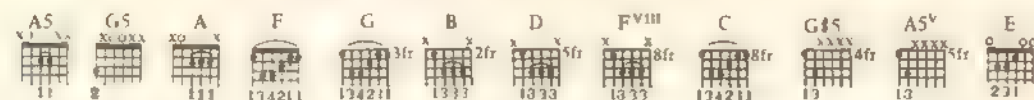
SUFFRAGETTE CITY

As Recorded by David Bowie

(From the album THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS)

RCA Records)

Words and Music by David Bowie



Moderate Rock $\text{♩} = 138$

Intro

Gtr. II A5
Gtr. I (acous.)
(elec.)
mf *sl* (Distorted tone)

Gtr. III
(elec.)
mf (Very distorted tone)

1/2

1/2

sl

1st Verse

A F G A

Gtr II-
Rhy
Fig 1A

(Bkgd
voc.) Hey, man! Ah, leave me a-lone, you know. Hey, man! Oh, Hen-ry,

Gtr I
Rhy Fig 1

sl

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F G A B D

get off the phone... I got Hey, man! I got to straight-en my face... this

sl

(end Rhy Fig. 1A) w/Rhy. Fig. 1 (1st 7 bars only)

⑤ open & Rhy. Fig. 1A

F G

mel-low thighed chick... just put my spine out of place... Hey, man! My

(end Rhy Fig 1)

sl

F G A F G A B

school day's in - sane... Hey, man! My work's down the drain... Hey, man! Uh, she's a

D F G ⑤ open A

tot-al blam blam... she said she had to squeeze it but she... an' then she... Ah... don't...

Gtr III

Gtr I

sl

*Gtr I tabbed on left,
Gtr III tabbed on right

Chorus

A
Rhy Fig 2A

lean on me, man, 'cause you can't af-ford the tick-et back from Suf-fra-gette Cit-

Gtr I

Rhy Fig 2

Guitar I part with Rhythmic Figure 2. Includes a slide (sl) and a trill (tr) in the second measure.

Gtr III

Rhy. Fig. 2B

Guitar III part with Rhythmic Figure 2B. Includes a slide (sl) and a trill (tr) in the second measure.

G

A

D

y' Uh, don't lean on me, man, 'cause you ain't got time to check it.

Guitar I part with Rhythmic Figure 2. Includes a slide (sl) and a trill (tr) in the second measure.

Guitar III part with Rhythmic Figure 2B. Includes a slide (sl) and a trill (tr) in the second measure.

2nd time to Coda I

(end Rhy. Fig. 2A)

3fr.
G 1/2

3rd time to Coda II

Music staff with notes and chords: F#m, C, G, G#5, A5, A5. Includes a slur and a fermata.

You know my Suf - fra - gette Cit y is out - ta sight!

She's al -
(end Rhy. Fig. 2)

Music staff with notes and chords, including a slur and a fermata.

Music staff with notes and chords, including a slur and a fermata.

(end Rhy. Fig. 2B)

Music staff with notes and chords, including a slur and a fermata.

Music staff with notes and chords, including a slur and a fermata.

Music staff with notes and chords, including a slur and a fermata.

right!

Hum

Music staff with notes and chords, including a slur and a fermata.

Music staff with notes and chords, including a slur and a fermata.

Music staff with notes and chords, including a slur and a fermata.

Music staff with notes and chords, including a slur and a fermata.

on - ly room for one an' here she comes, here she comes! Ah, don't

[illegible]

[illegible]

Coda II

w/Rhy. Fills 1 & 2

G G#5 A5 w/Rhy. Figs. 2, 2A & 2B

A D

y' Don't_ lean on me, man, 'cause you can't af - ford the tick - et

Rhy. Fill !
(Gtr. I)

Rhy. Fill 2
(Gtr III)

back from Suf - fra - gette C't - y' Uh, don't_ lean on me, man, 'cause you ain't got time to check it.

F VIII C G G85 A5^v A5 ③ 3fr G
 You know my suf - fra - gette Cit - y is out - ta sight! Wa' she's al -

Gtr II- Rhy Fig 3A
 A
 F
 G
 A
 F
 G
 (end Rhy Fig. 3A) w/Rhy. Figs. 3, 3A & 3B (6 times)
 night My suf fra - gette Cit y My Suf - fra - gette Cit -

Gtr 1 Rhy Fig 3-----

7 0 0 7 7 7 3 3 3 3 3
 5 5 5 5 5 1 1 1 1 1 3

sl

Gtr III *sl* Rhy Fig 3B.....

The musical score for guitar III consists of two staves. The top staff is a single melodic line with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a 'Gtr III' label and a 'sl' (solo) marking. The line contains several measures, including a measure with a 'Rhy Fig 3B' marking. The bottom staff is a rhythmic accompaniment line with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of rhythmic figures, including eighth and sixteenth notes, and rests.

y' I'm back from Suf - fra - gette Cit - y' I'm back from Suf - fra - gette Cit -

Musical notation for the vocal line of "My Suffragette City". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: y! (quarter), Hoo (quarter), ho! (quarter), My (quarter), Suf - (quarter), fra - (quarter), gette (quarter), Cit - (quarter), y! (quarter), and Hoo (quarter). Above the staff, there are chord markings: A (above y!), F (above Hoo), G (above My), and A (above Cit). A bracket above the final A chord is labeled "w/Riff A (3 times)".

Gtr Riff A-----
[V (Horns & synth. arr. for gtr)

si

[illegible]

w/Rhy Figs 3, 3A & 3B
(1st bar only)

F G A F G A

ho! Suf-fra-gette Cit - y! Hoo ha! My Suf-fra-gette Cit - y! Hoo ha!

Gtr II F

my Suf-fra-gette

Gtr I

cresc

sl

Gtr III

p *cresc*

A

Ah, _____ wham bam, thank you, ma'am! (steady gliss)

Gtr. II Rhy. Fig. 4A

F (end Rhy. Fig. 4A)

My Suf-fra-gette Cit -

Gtr Rhy Fig 4

sl

sl

Rhy Fig 4B (Both gtrs)

Gtr III&IV

Gtr IV

Gtr III

pick sl.

1 2

1 2

w/Rhy. Figs. 4, 4A & 4B (6 times)

A F A F

(Bkgd voc) y' Oo, yeah, oo! — My Suf - fra - gette Cit - y! Quite al - right! — My Suf - fra - gette Cit -

A F w/Riff A (4 times) F

y' Too — fine! — Uh, Suf - fra - gette Cit - y! Oo, oo! —

A F

Oh, my Suf - fra - gette Cit - y! Yeah! hoo, hoo! — Ho! My Suf - fra - gette Cit -

A F w/Rhy. Figs. 4, 4A & 4B (1st bar only) F

y' Ah! Woo! — My Suf - fra - gette Cit - y! Oo, oo! —

F E A

Ah, Suf - fra - gette... Suf - fra - gette!

cresc

Gtrs III&IV

cresc

BASS LINE FOR SUFFRAGETTE CITY

As Recorded by David Bowie

(From the album THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS
RCA Records)

Words and Music by David Bowie

Moderate Rock ♩ = 138

Intro

A5

G5

A

1st Verse

A

F

G

A

F

H

G

A

B

D

Chorus

F

G

D

F

C

G

H

A

D

F C G G#5 A5 *2nd time to Coda I*

A

2nd Verse
A F G A F G

Hey, man' Ah, Hen - ry, — don't be un - kind, — go 'way'

A B D F G *D.S. al Coda I*

Coda I Guitar solo
A F G A

F G A B

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two parts: a main melody and a chorus. The main melody starts with a D major chord, followed by a F major chord, and then a G major chord. The chorus begins with an A major chord. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' (sforzando). The second system continues the melody with a G major chord and a final A major chord. The score is written for a single melodic line, likely for a voice or a single instrument.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, with rests. Above the staff, the notes D, F, C, G, G#5 A5, and A are indicated. The bottom staff is in bass clef and contains the bass line, primarily consisting of eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody on a single staff with a treble clef and a key signature of one sharp (F#). The melody is divided into four measures, each labeled with a chord: D, F, C, and G. The second system continues the melody with measures labeled A and a final measure with a 'sl' (slide) marking. Below the vocal staff is a guitar accompaniment consisting of two staves. The first staff uses a treble clef and the second a bass clef. The guitar part includes various fret numbers (e.g., 5, 8, 3, 9, 0, 3, 7, 5, 6, 7) and slide markings ('sl') corresponding to the vocal melody.

[illegible]

Outro

9 9 9 7 5 7 7 7 4 4 7 7 5 5 5 5 5 5 5 5 5 5 6 7 7 7 4 4 7 7 5

F G A F *Play 8 times* G A

F E A

A F A F 2

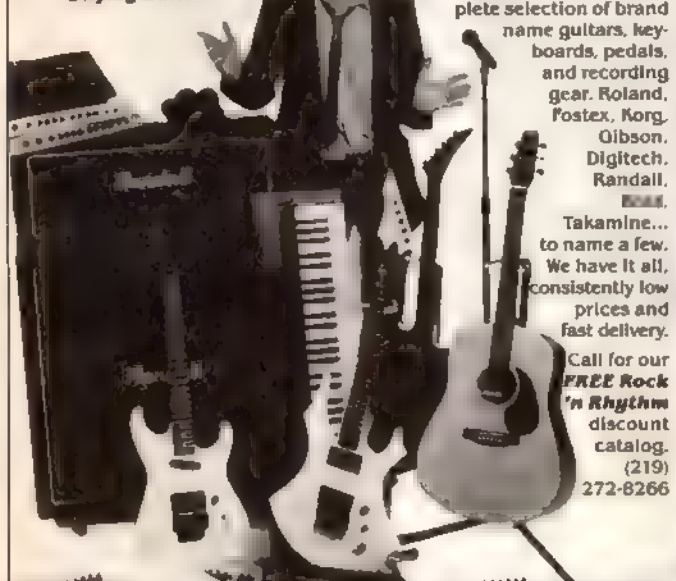
A F A F A F

A F A F A F

E A

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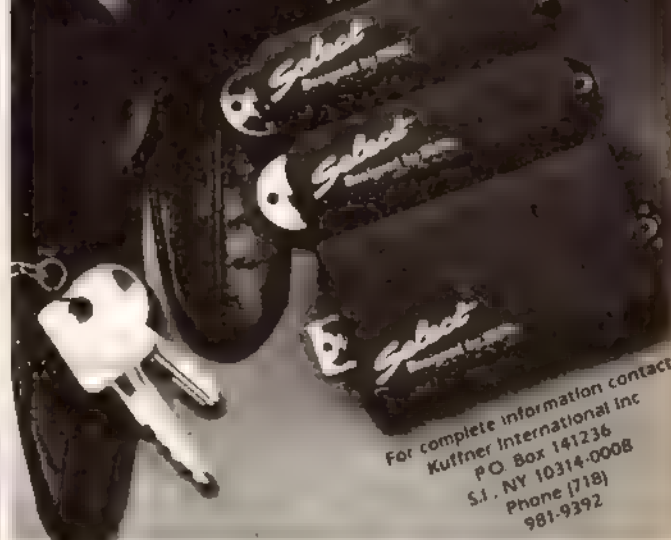
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By Robert Phillips

Dance Forms

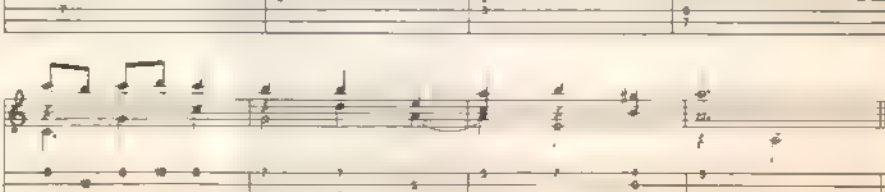
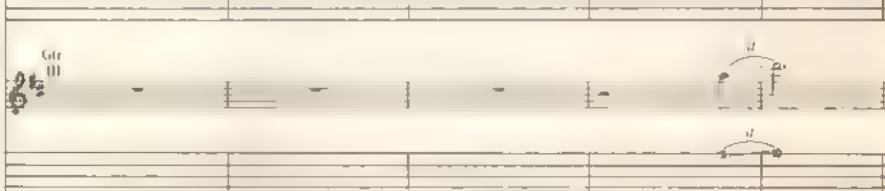
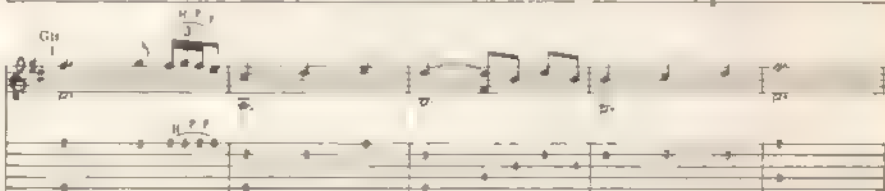
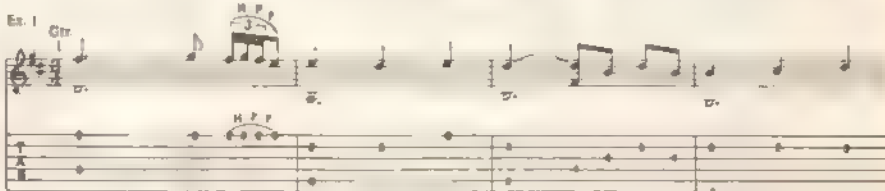


Just as a great deal of today's music has its roots in dance music, much classical music is derived from earlier dance forms. One of the most commonly used dance forms in classical music and one still found in popular music today, is the minuet. The minuet first was introduced to the court of King Louis XIV around 1650, although it existed before that as a French country dance. It soon found its way into concert music, and was the only baroque dance to survive past the middle of the 18th century. A minuet is in $\frac{3}{4}$ time (three beats per bar) and should be a moderate tempo with a graceful feel.

Below are two good examples of minuets. The first is the acoustic intro to "Love Song," by Tesla. What is particularly nice about this example is the layering of the added guitars on each repetition of the four bar theme. This excellent example of a counterpoint is not too hard to play. Example 2 is a bit more difficult to play. It is the first half of the minuet by Henry Purcell (c1658-1696), Britain's most important composer of that time. The first bar has a tough stretch, but if you practice holding the 4th string A and stretching the first finger a few times before attempting the rest of the piece, you shouldn't have too much trouble. A similar stretch is found in bar 7. In bar 5 use a full six string barre and rock the 2nd finger from the 5th string G to the 4th string C.

Just about every classical composer has written a minuet at some time, so examples of this form abound. But what I find especially interesting is the number of rock composers who continue to use this traditional and attractive dance.

LOVE SONG



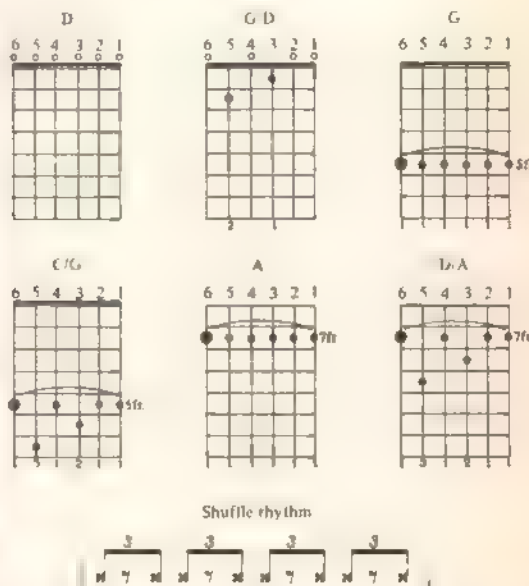
Joe Satriani

OPEN D BLUES

Open D tuning is easy to learn and fun to play around with. It requires dropping string six to D, string three to F#, string two to A, and string one to D. This gives you a D major chord when all six strings are played open. This is the voicing: D,A,D,F#,A,D(1,5,1,3,5,1). I've

written out a few chord forms to be used with the blues pattern that follows. Use a slow to medium right hand shuffle rhythm, two strums per chord. Using all down strokes is a good way to get started but feel free to improvise the rhythm dynamics ➡

Joe Satriani



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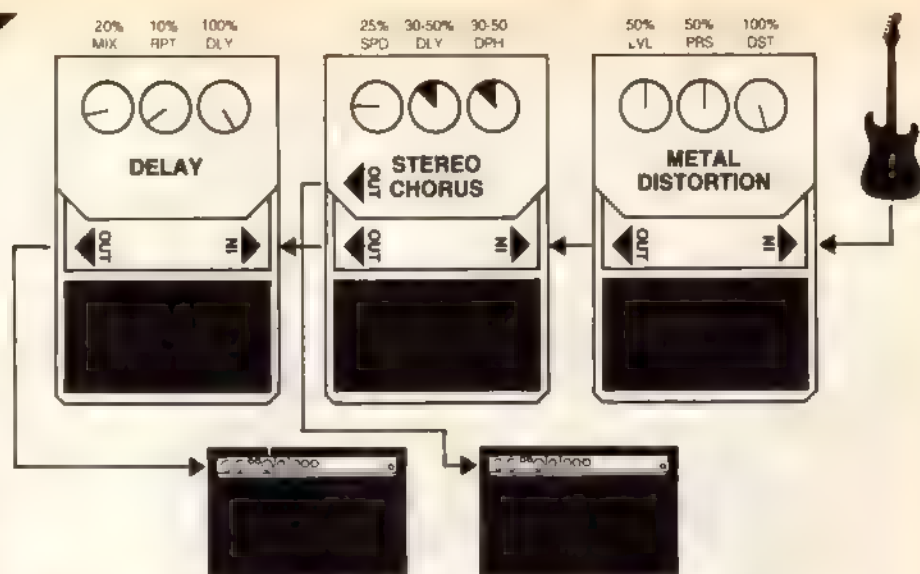
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SKID ROW

18 AND LIFE

By Eric Mangum

To set up the sound gotten by Dave "The Snake" Sabo and Scotti Hill on "18 and Life," begin with a metal distortion with the drive all the way up. Set the tone or presence at about half, for a fairly fat sound. Be sure to get the levels even between clean and distorted. This will be even more important if you are the only guitarist in the band, because you'll be bouncing between clean and distorted quite a bit. Next, run into a stereo chorus, with the delay and width at half, and the speed at about 25%. If you can run stereo, take one output into your first amp. Send the other into a delay, with the delay time around 400 msec, the mix at 20 or 25%, and have one or two repeats. From the delay, run into your second amp. If you can't run stereo, just go from the chorus to the delay, to your amp.



The song begins with a clean, chorused sound, using the bridge pickup. The distortion is kicked on and off, and at times is left on, but the guitar's volume control is lowered to ease the distortion. You may want to turn the chorus off for the second half of the verses and add it back during the chorus. But if doing that is too much dancing for you, just leave the chorus on during the entire song. Midway through the second verse, the distortion

will stay on until the end.

Switch on the delay and use the guitar's neck and middle pickups for the solo after the bridge. Then, after the last chorus, is another light solo, using just the neck pickup. If you've got it, use a lot of amp reverb, and switch it for the solos.

Dave and Scotti crank out on guitars customized by their technician, Chris Hofschneider. They recorded using ADA preamps and Marshalls. ➤

GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: What effect will raising or lowering the height of my pickups have?—Robert Cuat/Langley, VA

Answer: The most obvious result of raising a guitar's pickups is a change in volume. The closer the pickups are to the strings, the louder they will be. There are other, more subtle effects to be aware of when adjusting pickup height. Most pickups exert a significant magnetic pull on the strings. This can cause tone problems if the pickups are adjusted too close to the strings. For example, many players have brought their guitars in, complaining of a strange phase-shifter or flanger effect, particularly on the lower strings up on the higher frets. This can be easily cured by lowering the pickups, at some sacrifice to volume of course, but volume can always be regained with more amplification.

An additional tonal effect is distortion. If a pickup gets too close to the strings, it will no longer read the vibrations of the

string accurately, because it will be too close during part of the string's vibrational moments. Some players prefer this distortion, while others prefer the pickup to be adjusted far enough from the string to read the entire range of vibrating motion clearly. Another effect of adjusting the pickup height is a slight change in the intonation. This is again a result of the magnetic pull of the pickups. The effect on intonation is usually minimal, but it is a good idea to check the intonation after adjusting the pickups. The magnetic pull can also tend to inhibit harmonics. This effect can be quite pronounced in neck pickups, while it is not terribly noticeable in the bridge position.

You can feel the magnetic pull of your pickups by touching them with a screwdriver, steel ruler, or virtually any other steel object, and then pulling the object away. Generally, active pickups will have the least pull. Pickups in which the pole pieces are magnets tend to have the most pull. Compare a few types and you'll feel easily detectable differences in degrees of pull.

Question: How should one sight down a guitar neck, and what should one look

for?—Chuck Grazigdio/Stamford, CT

Answer: Sighting down a neck will reveal the presence of any high or low frets. Sighting a neck can reveal something about warp or backbow conditions, but there are better ways to evaluate the overall straightness of a neck, as I will explain in future articles. The best way to eyeball a neck is to hold the guitar up as if it were a rifle, and aim at a point a slight bit below a light source. By varying the height you aim at, you will be able to sight the reflection of the light off all the fret tops. Any unevenness in the heights of the frets will appear as uneven accents of brightness or darkness in the reflected light. I like to sight from both the headstock and the body ends of the neck. You may be able to see something better from one end than from another. Any unevenness in the frets' heights can cause your guitar to play unevenly. Some notes at certain frets may buzz much more easily than others, some notes or areas of the neck may sustain longer than others, or some notes may cut out on bends earlier than others. Lower actions will accentuate the effects of imperfect frets, while higher actions are often forgiving, even of easily noticeable imperfections in fret level. ➤

Randy Coven

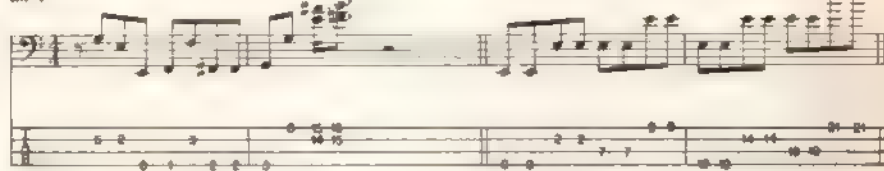
UP AND DOWN THE NECK

I recently recieved a letter from a guy named Chris, who asked if Jaco Pastorius's bass part in "Birdland" had some tapping on it. The answer is no. To the best of my knowledge, Jaco never did any tapping. The only time his right hand went on the bass neck was to slide the palm of his hand down the E string getting a percussive, conga-type sound. In that Jaco lick from "Birdland," there is a large skip up the neck to hit the doublestop, which is why Chris might have thought he tapped it. See Example 1. It got me thinking of some exercises which will help make it less scary to jump around on the bass neck. Example 2 is something I learned from Steve Vai. It's hitting the same note in octaves all over the neck. Example 3 is a smooth way to jump around the neck

You hit an open string between the skip, making the open string a part of the lick. Example 4 is one string arpeggios, both

major and minor. Example 5 involves practicing the same riff in two different octaves, jumping back and forth

Ex. 1



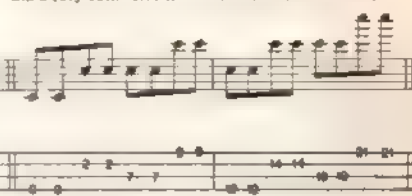
Ex. 3



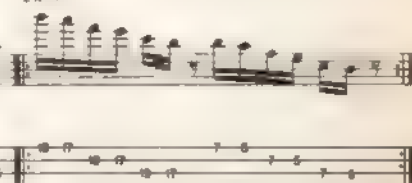
Ex. 4



Ex. 2 (Try backwards & forwards and w/other notes)



Ex. 5



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Jennifer Batten

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* Fret hand fingers
** Pick hand fingers

Full
hold bend
Full

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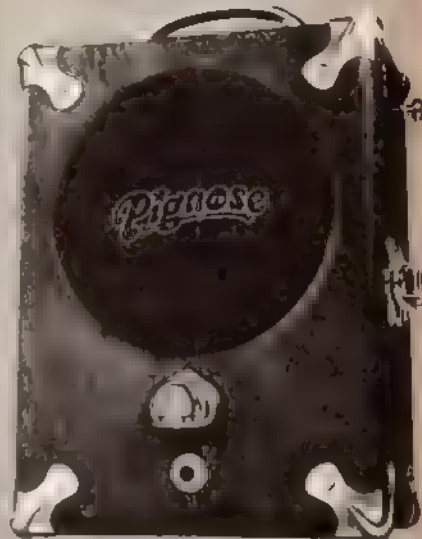
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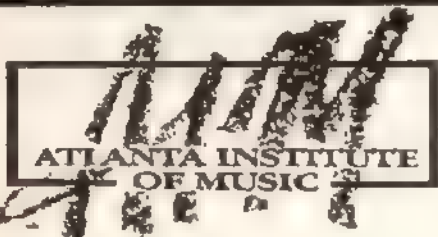
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RESUME



NAME: Patrick James Fling **AGE:** 21
ADDRESS: 50 Carlisle Ave. 2nd Floor
 York, PA 17404

INFLUENCES: Hendrix, Zappa, Van Halen, MSG, Rhoads, Morse, Bach, Vivaldi, Mozart, Sor, Giuliani, Corea, Holdsworth, Beck, Ravi Shankar, and Jan Hammer

EQUIPMENT: Jackson Soloist Custom, Alvarez CY-116 Classical, Marshall 3203 Artist Amplifier, Korg SDD-2000 Sampling Digital Delay, Yamaha RX5 Digital Rhythm Programmer, Alesis HR-16, and an Ensoniq ESQ-1

PERSONAL STATEMENT: I started playing the piano at age seven, but switched to guitar two years later. I had two years of lessons to start me off, after which I played mostly by ear. I used to spend a lot of time figuring out the hottest solos I could find and played in cover bands throughout my teenage years. This was not fulfilling. I noticed that I was falling into technical ruts of always playing fast and flashy guitar styles. I felt that I wasted a great deal of time trying to be a "Hot Player" instead of focusing on the vast reservoir of music inside myself. I discovered the classical guitar when I was 17 and it changed my whole outlook on myself and my music. I noticed that when I played, there was no sense of time. What is time? Studying Bach, Mozart, Vivaldi, Sor, Giuliani, etc. helped develop my composition skills greatly. I no longer spend time learning flashy licks but instead focus all of my energy on writing and teaching. I currently teach

65-70 students per week at Stephen Nicholas Music in York. My future plans are to continue teaching and to write music for all instruments. I would love to get into theme writing for screenplays, etc. But most of all, I would like to continue the never-ending discovery of myself through music.

COMMENT: Melodies as clear as a folk song, execution so good his considerable chops don't call attention to anything but the music, which is at once listener friendly and complex. A Celtic twist unlike Steve Morse but mines the Highland Wedding" vein.



NAME: Mac McNabb **AGE:** 25
ADDRESS: 1636 Cattle Trail
 Austin TX 78478

INFLUENCES: Beatles, Beck, Clapton
EQUIPMENT: Fender Strat, Warmoth Strat, Marshall 50 watt, Fender Bandmaster, Tascam Porta-two, Alesis HR-16, Alesis Midiverb II

PERSONAL STATEMENT: I've been playing guitar since I was 12. I started out playing 12-string acoustic and concentrated on rhythm guitar first. Two years later I purchased a very cheap Les Paul copy and started to learn lead guitar and play in bands. I played in a variety of original and copy bands until I went to study music at Loyola University (New Orleans). Soon after, I moved to Austin, and I've been playing around here for the last five years. I'm currently putting an alternative instrumental band together and releasing my own tapes.

COMMENTS: Rough, ready and rockin' with just the right touch for blues, slide and modern tapping. Mac knows all the right notes to leave out.

NAME: Roger Kaye **AGE:** 24

ADDRESS: P.O. Box 8323
 Johannesburg 2000 South Africa

INFLUENCES: Schenker, Lifeson, Blackmore, and Holdsworth

EQUIPMENT: Ibanez Roadstar with Seymour Duncan

PERSONAL STATEMENT: Eleven years ago I was given a genuine "el



cheapo" Gallo acoustic guitar that must've been made up of plywood and other unmentionables, but that instrument was merely the tip of the iceberg. I recall the way I used to attach pieces of aluminum foil to the ends of the strings to achieve that "heavy guitar sound" that I heard on records by Sweet, Deep Purple and Thin Lizzy. Needless to say, I soon found that I was on the wrong track, and accordingly, got into playing electric guitar. Within a few years I had begun writing material and had also discovered an unusual passion for the drums. I realized also that sitting in a room playing to myself would get me nowhere, so I started jamming with a few friends and shortly joined a hard rock group, Montreux, wherein I shared the duties of lead guitar. I won second place in a national guitar competition held in mid-1987, with an instrumental piece, which featured both acoustic and

Continued on next page

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief

biographical sketch along with your submission to GUITAR Recordings. Send to GUITAR FPM Records, P.O. Box 1490 Port Chester, NY 10573. You must enclose a SASE with your submission.

RESUME

Continued from previous page

electric guitars. Montreux continued to play the clubs in the Johannesburg area, before dissolving in early 1988. I used this opportunity to go overseas, in order to look, listen and learn how things are done in other parts of the world. Recording on my own was a strenuous, but highly rewarding experience, as I had the opportunity to experience the "completeness" of music; my song "Pearls Before the Swine" was entered into another national "Demo Competition," sponsored by Roland and a music station, "Radio 5," and once again placed second out of about 450 entries. The future for me is an unknown but exciting territory, and I intend to relentlessly pursue my musical ideals without ever losing sight of the realities governing the complexity of the music industry. Time is the one ingredient necessary to make good things better, and I see my music in this light, with the knowledge that I must grow with each new experience and meet every new challenge with enthusiasm, confidence and determination.

COMMENTS: A modern, post-Satnani player, with feel, direction, and a composer's approach to solos, Roger is a professional, ready to answer the call.

PERFORMANCE NOTES

Continued from Page 33

guitars. There is a brief harmonized line before the second verse, the guitars are triads apart and the lines are based on C# Aeolian (C#, D#, E, F#, G#, A, B).

The guitar solo is also based on C# Aeolian, and the lines are mostly slow and melodic, with the exception of the final bar. Notice the wide vibrato and the heavy tone, full of natural overtones. At the end of the tune, the lead guitar introduces a counter-melody, which works well with the improvised vocal.

TRUCKIN'

This Grateful Dead classic begins with four guitars, two electric and two acoustic. The acoustics have been combined into one part from bar three onward (only one acoustic appears throughout the majority of the tune, anyway), while one electric plays supportive rhythmic figures and the other intersperses solo lines based primarily on E Pentatonic minor (E, G, A, B, D) and E Pentatonic Major (E, F#, G#, A, B, C#). Notice that many of the rhythm figures and riffs throughout the tune are repeated in subsequent verses and choruses, and have been labeled to facilitate learning the tune. This is basically a simple tune to play, and players of all levels should

play through all of the guitar parts.

SUFFRAGETTE CITY

This tune opens with three guitars, two electric and one acoustic, all playing similar but complementary rhythm parts. The two electrics have a distorted tone, split hard right and left, and the acoustic has a very thin tone, mixed to the left side. This breaks down to the acoustic and one electric for the verses and the second electric re-enters on the choruses. Play through all the parts to compare them and see how well they work together.

The classic Mick Ronson solo is played by two guitars not exactly in sync, and this creates a great off-the-cuff feel. Both have been transcribed here, so you can compare them when playing through each, and so you can clearly see what's happening when listening to the recording and reading both parts simultaneously. The solo is based primarily on A Pentatonic Major (A, B, C#, E, F#), played on a Les Paul to achieve that one-of-a-kind tone.

The synth-horn riff during the ride-out has been arranged here for guitar. Other points of interest in this section are the piano part, playing the signature riff to "96 Tears," and the background vocals, essentially the same as those on the Beatles "Back in the U.S.S.R."



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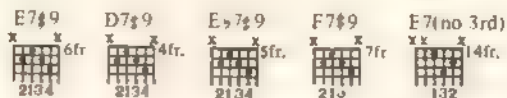
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OVER MY HEAD

As Recorded by King's X
(From the album GRETCHEN GOES TO NEBRASKA/Megaforce Records)

Words and Music by Douglas T. Pinnick,
Ty R. Tabor and Terry W. Gaskill



Medium Rock ♩ = 132

Intro

D5/E Rhy. Fig. 1 E5 C5/E D5/E E5 D5/E E5 Cm7 (end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1 (2 times)
D5/E E5

C5/E D5/E E5 D5/E E5 Cm7

O-ver my head I hear mu-sic in the air. O-ver my head I hear mu - sic.

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

O-ver my head it's - a loud... and clear... It's go - in' to my head.

Chorus
Rhy. E7#9
Fig. 2

Ⓢ open E D7#9 Eb7#9 E7#9 Ⓢ open E F7#9

Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic, mu - sic.

(end Rhy. Fig. 2) Ⓢ open 3fr. open E G 1/2 E

E7#9 Ⓢ open E D7#9 Eb7#9 E7#9

Mu - sic, oh, oh, oh, Lord Mu - sic o - ver my head.

w/Rhy Fig. 1 D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

Hey.

2nd Verse
w/Rhy. Fig. 1 (2 times)

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

I hear it so clear. I hear it so dear.

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

I know, I know, I know, I'm not cra - zy. It's go - in' to my head.

Chorus
w/Rhy. Fig. 1

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

Mu - sic, mu - sic, I hear mu - sic. Mu - sic, oh I hear mu - sic, mu - sic.

w/Rhy. Fig. 2 (1st 3 bars only)
E7#9

E7#9 D7#9 E7#9 E7#9 F7#9

Mu - sic, oh, oh, oh, Lord. Yeah. Mu - sic o - ver my head. She was say-in', yeah.

w/2nd half of Rhy. Fig. 2 (1st 3 bars only)
E7#9

E7#9 D7#9 E7#9 E7#9

Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic. Ooh, mu - sic, woh.

N.C.

sim.

woh.

Full 1/2 Full Full Full Full Yeah. Full

woh. Full 1/2 Full Full Full Full Yeah. Full

Rhy. Fill 1
C5/E D5/E E5

sl.

Hey. —

Guitar solo

w/Rhy. Fig. 1 (4 times)

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

*Acous. gtr.

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

D5/F E5 C5/E D5/E E5 D5/E E5

D5/F E5 C5/E D5/E E5 D5/E E5

E7#9 D7#9 Eb7#9 E7#9

Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic, mu - sic. Mu - sic, oh, oh, head. Oh, ho, ho, ho, ho, ho, Lord, Woh, woh, woh,

p *Full* *1,2* *Full*

F#7#9 E7#9 D7#9 Eb7#9 E7#9 E7(no3rd)

oh, Lord. Mu - sic o - ver my head. Mu - sic o - ver my head

Full *1,2* *Full* *H*

H *Kybd. arr. for gtr.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (4 times)

Can't you hear

w/Riff A (4 times)

hear it, don't-cha hear it?

Lis - ten...

It's all a-round me,

It's ev - 'ry - where...

*Sing Chorus ad lib for 12 bars.

Oh...

O - ver

Riff A (Kybd. arr. for gtr.)

w/Rhy. Fig. 3 (1st 3 bars only)

my head. No. She was sing - ing, sing - ing.

E7(no3rd) w/Rhy. Fig. 1 D5/E E5 C5/E D5/E E5

Just - like yes - ter - day. Oh. I'm talk -

D5/E E5 Cm7 w/Rhy. Fig. 1 (1st 3 bars only) D5/E E5 C5/E D5/E E5

in', talk - in', talk - in' in my sleep.

w/Rhy. Fill 4 N.C. w/Rhy. Fig. 1 D5/E E5 C5/E D5/E E5

Woh, I can feel it. Yeah, yeah, yeah, yeah, yeah, yeah, yeah.

D5/E E5 Cm7 w/Rhy. Fig. 1 (1st 3 bars only) D5/E E5 C5/E D5/E E5 D5/E E5

Wah, yeah, yeah, yeah, yeah, yeah. Dance to the mu -

N.C. Free time (E7#9) w/Applause till end E7#9

Mu sic

(cont. in slashes)

(Gtr out)

o - ver my head.

Rhy. Fill 4

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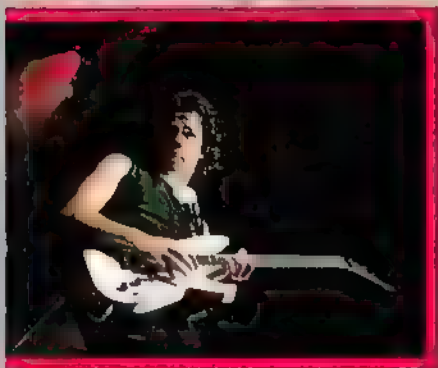
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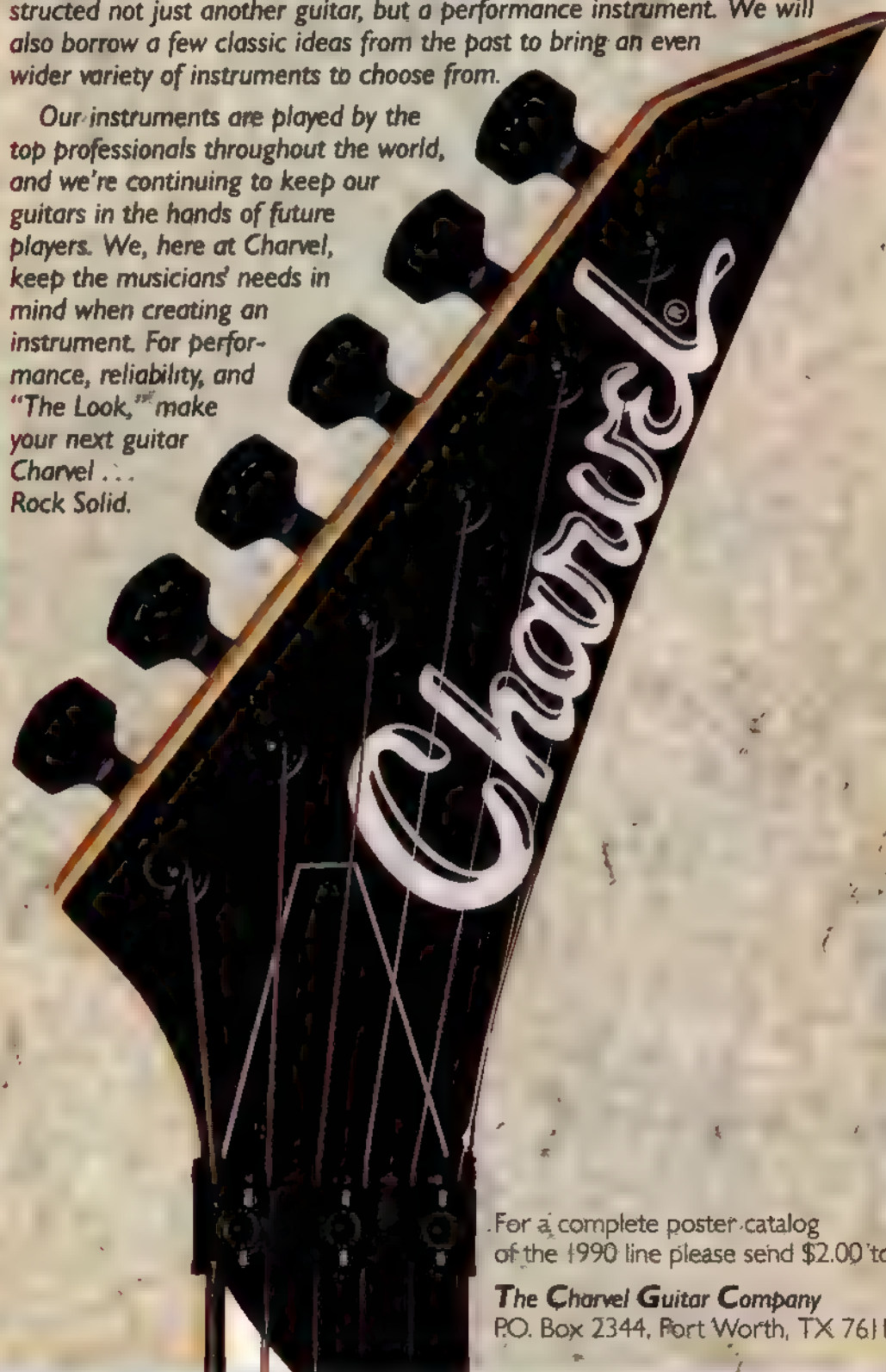
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TY TABOR

THE UPHILL CLIMB

by David Byrnes

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Some people have to dream a long time before they wake up and find their dreams are real. That's the story of one of this year's best new bands, King's X. Though their Beatles meet Cream in the 1990s sound is newly-heralded, the recent Lps, *Out of the Silent Planet* and *Chicken Goes to Nebraska*, the band has actually been around for almost a decade. Perhaps the benefitting from resurgence of classic rock radio, the band's sound is coming around again sound reminiscent of Aerosmith, the Stones, and even, at all, Mountain. Ty Tabor, a guitarist who played in the pre-Blue Oyster Cult band, was only to be discovered in the late 90s. As the sound of blues-rock guitar are being rediscovered by the likes of John F. Leyland and Mark Kendall, Tom Doherty and others, it's appropriate that a guitarist who usually grew up in the first, now the original sound, has just the album to follow by playing the blues in the 90s. King's X and Tabor's band, as well as the guitarist, is one of the bands of the 1990s.

Your sound is at once retro by a decade or two and fresh in the 90s.

It's not an intentional rejection of anything as much as it's just a direct result of our influences coming mainly from late 60's and early 70's rock 'n' roll. I'm sure it has that type of an older feel. We've been doing this for a good long time. We grew up with it. That was our period of growing up and listening to music.

You stuck it out a long time before you got signed.

Definitely. This particular band is approaching our tenth year of trudging on. We've been together doing this all the way through the 80s. We had a dream and a vision together and we stuck it out and hoped for the best. We played just about every state in the U.S. and just about every city. About four years ago, we were doing the college conventions and parties circuit. We traveled in what we call the Chuck Wagon, it was a big old truck. Actually we had part of the cab going into the back of the truck cut out and we opened it to a small area with a wooden square thing to sit on and we traveled sometimes 32 hours for one-nights with everybody in there. I haven't worked a day job since the band formed, with the exception of a couple of times when it got really rough when we lived in Springfield, Missouri. I



Bob Leate

went out and shoveled snow off of peoples' driveways for extra bucks. We spent about five good solid years touring clubs and the fifth year doing mostly the college circuit. We made a living doing that. When we were doing the clubs, we were playing sometimes six nights a week.

There must have been times when you almost got signed or almost gave up

In those days there were probably more times of almost giving up and more times of disappointment than high times. We started out with a lot of high hopes and complete belief that it was going to work. We said, let's go for it. Like every band, you get a lot of offers here and there. A lot of people say, I work with this record company and I want to do this and that for you. We had nothing work out those first five years—everything fell through. That happened till it got to the point where even when somebody legitimate called up, like Megaforce, initially I was going yeah, sure. We got to the point where nothing meant anything from anybody, until we saw some action.

Did you ever break up?

Mostly it would be one of us getting to that point and the other two would not be at that point at that moment, so we helped pull each other through. There was one time in Hobbs, New Mexico where for the first time all of us got to that point at the same time. It scared us to death. We were going, 'This has never happened. Who is going to keep us together now, if we all want to leave?' It scared us to death. That week in Hobbs being the lowest point, it was also the turning point for us, in a weird way. We didn't understand at the time. We made decisions about what we really wanted. We didn't have any idea how to get those things or what to do about it. We just knew things had to change. I think shortly after that is when we came into contact with our manager, Sam Taylor, who helped to show us what was making us miserable and what to do.

What were you doing wrong?

We were trying to please everybody else but us. We were trying to do what you should do to get a record deal, whatever that would be. We were listening to the advice of record people and doing everything but what was absolutely true to us. The only advice I would give is that. You have to stick to what you truly believe you should be doing. What makes you happy. If you're not doing that, you're wasting time. We decided that all else was not worth it. We either had to do that or give up. That was the last straw. We said it's all or nothing.

You must have played your share of covers.

It was half and half, if we could ever get away with it. We played mostly old rock 'n' roll and the stuff we grew up with. We did some Trower, some Hendrix. We were basically known as a band where you could hear all the old classic rock. In the early days we did "Roundabout," by Yes, with guitars. People used to get off on that. We did a lot of Beatles, which was popular. We occasionally did

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an entire set where we just picked a key and went having no idea what we were going to do. We have jammed an entire set, experimenting, going into weird music. Originally, it came out of complete and utter boredom. The first time we ever did it was in Arkansas. There were six people there at the most. It was four in the morning for the last set. They were so drunk they didn't care. We were completely bored with what we were doing. We said, let's just create some music here. We did it for ourselves, for our own sanity. There have been tunes that came out of that. A lot of times we'll jam during soundcheck, and a lot of songs have come out of those "Out of the

Silent Planet" started as a jam at soundcheck. "Never Be the Same" was a jam in the studio, as we were getting our sounds. For "Mission," we were sitting around in a room trying to write music and jamming out parts.

Guitarwise, you're a product of the 60s and 70s.

There was a time when I went through a serious imitation of Ace Frehley in the early 70s, before Kiss was mega. They were an unknown band that a couple of my friends had records by. I heard them and thought, what is this? When it got to a lead solo, out of this music came a short melodic solo with a great shake, great vibrato. I remember thinking,

that's interesting, some nice stuff. Of course, everybody around me thought I was insane for liking it or saying it was good. I was heavily influenced in the early days by that type of playing with a good shake. Trower and Johnny Winter floored me with their styles. There was a whole group of guitarists in those days that to me had great style. "Mississippi Queen" would have these little simple licks, but the shake of the string just blew me away. It was people playing from their hearts, so that had a big impact on me. I'd sit around literally for hours, working on shakes and learning how to bend strings. I'd hear something that I loved so much I'd go, I've got to know how to do that. I would try my best to shake it in that way.

Do you have a style as well defined as those early heroes?

I don't know how to answer that. I'm not necessarily looking or searching for something. I feel comfortable, or at least honest, in the way I'm trying to interpret my own feelings on the guitar. I guess other people would have to judge that, what it sounds like to them.

You are a pentatonic blues scale player.

Do you have any interest in 90's styles?

I'd be lying if I didn't honestly say the first time I heard Van Halen I was so shocked I felt like putting my guitar away and quitting. When I first heard him, I knew it wasn't simply a bunch of tricks. It was an incredible style, and this one person's interpretation of how to do things floored me. I thought, that is the most incredible stuff I've ever heard. I didn't try to copy it, mainly because by the time I heard Van Halen, I was getting around to the idea of I can't sit here trying to be other people. I was beginning to learn that I was going to have to start playing what was naturally right for me. I don't think that would come naturally for me. A lot of the double-picking type stuff, if I were to work on it, I feel confident I could learn to play that way. But I stuck to what is most natural to me.

What is your personal favorite playing on the records?

Believe it or not, the lead on "Far Far Away" is one of my favorites. I have to admit, though, that most stuff on the records, the leads are the best I can do right now, but I'm not necessarily floored by any of it. I don't sit back proud. When you solo, there is no rhythm guitar. At the end of the solo you always put in a rhythm part.

That's interesting. It's never been brought up, but you're right. It's not intentional, it's just that there are these segments in the songs and I think it's more that the leads sometimes hang over into the next segment. The rhythm was already there, and it was another segment coming up.



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On "Pleiades," you take a long solo section and just play chords.

We recorded that song for *Out of the Silent Planet* with a solo. I had originally done it on a demo, which is still the best thing I've ever done on tape. When we tried to do it in the studio, I didn't even get in the ballpark with it, because I was trying to imitate what came naturally at one time.

Why not fly it in?

There were too many different bleed over noises. I did it on a little four-track. It was a crude recording with fade outs. The feeling that was captured on the demo, I was killing to try and get it again in the studio. I couldn't do it. When it came round to doing this album, we did the song again. When it came to the rhythm tracks, we just built up the part and it sort of became unintentionally a musical build, and we decided to leave it that way. I did feel that I wouldn't be happy with anything other than the demo as far as the solo for that song, so I decided to go for something else.

What's going on for the ending of "The Burning Down?"

It's all noises put together. Every sound you hear there is either a guitar through a different effect, or voices or mike stands being rubbed across the wall. We used every piece of hardware in the studio we could find for noises and

sounds. We were inventing our own sounds to fit the mood.

It sounds like you're writing in jam sections that you expand on live.

That is true of "In the New Age." We'll jam that out a whole lot longer sometimes "Visions" and "Power of Love" are also kind of open-ended jams live. "The Burning Down" could be taken anywhere, sometimes to really bizarre areas.

I couldn't get through the story on *Gretchen*. What does it say?

It's not anything. It's a story that Jerry wrote. It's hard to comment on. There's a lot of people who write us about it. It's there if anybody wants to read it, and if it doesn't grab you in, then it's not for you. The recording is not all one big story, but the songs seem to be dealing with journeying through life. They connect in a weird way and we like to just let them run. They all deal with life. They are just songs, and if people want to relate them, they can. You can find a core feeling through them, but it's not a concept album. Some people think it's one story over two records. It's not intentional.

Historically, trios overplay, so somewhere in your past there must be a few too many stray notes.

Some people think that now. I don't know if we overplay. I don't think of it

that way. I know a few years ago, it was easier than now. I think all of us did a lot more. As you grow up, you change your views about things, or you learn that the things you like most are the things done in taste, or that small lick that somebody did here or there really impressed you. Instead of going through an entire song and boring you, it's left an impression. You learn those kind of things and I know we try to be honest as to how we feel in every part of the song. A lot of times these days we try to encourage each other to play a little more. If anything, I think we tend to want to shut it off too soon. We all drag it out of each other now. We're on the other end of that stick now, as far as holding back. **When you began, did you say, let's do Cream music and sing like CS&N?**

No, there was nothing planned at all. When we decided to do what was true to us, we didn't know what that was. That's where Sam comes into the picture. We attempted it, but we never had anybody pushing us to do our best. We gave up too easily on harmonies. He worked on us with our vocals and made us try, because he saw we could do things that we didn't have a lot of faith in. That encouraged us to say we can do this. The vocals became an important part of everything we do. For me, THE vocal influence is John Lennon, and overall the Beatles. I still listen to Beatle vocals and it does more for me than anything else. We didn't sit around and say, let's do a song and sing like the Beatles. It's the influence they had on us. That happens to be the type of vocals I love, and Jerry really loves Beatles music. Sam is a big Beatles fan. That stuff we're naturally drawn to, because of growing up with it and how much we love it.

How hard was it going from playing live for years to recording in the studio?

I've always felt at home in the studio. When I lived in Mississippi, I worked at a studio and did a lot of studio time for hire. Mostly it was weird country music. I didn't know what I was doing, but I've always enjoyed being in the studio. I look forward to it. A lot of times it's hard work and it burns me out more than live, but it's something I really look forward to. I love that creative process, putting stuff down on tape. Being free to try different things and the excitement when you strike the chord that works.

Do you do a lot of punching?

No...probably more so on the first album than the last one. On this album we went a lot more with a spontaneous 'whatever happens' attitude. This album we made a lot faster and it had more life, more spontaneous energy, just from going in with that kind of attitude. No pressure, just enjoy and do what we do.

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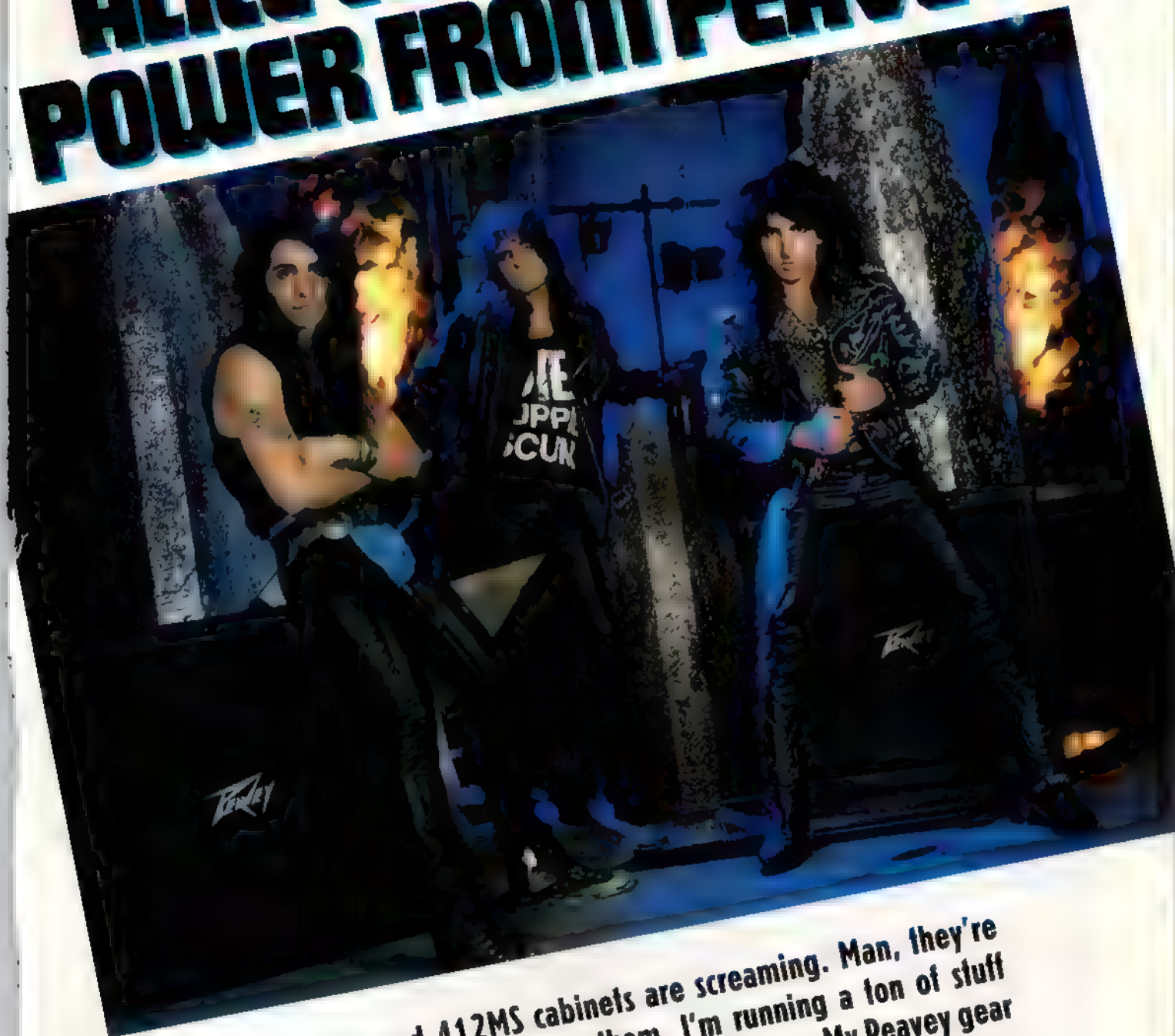
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When you solo, what are you listening to?

I concentrate mainly on what I'm playing, because what Jerry does usually fills up a gap, or they give you their own grooves that work well enough that I don't have to think about them. I just feel this thing and it causes me to want to play

Do you know all the changes going on underneath you?

Probably not. When I play things that approach what I like to play, it's usually when I'm kind of tranced out and feeling the lead. The reason I can feel the lead is because it's so solid and I don't have to think about it. It's there, it moves me. I don't concentrate on what's happening, but I'm feeling it

You sound like a guy who has played the same guitar for a long time

I do have one guitar that I use all the time, that I'm real happy with. I need a backup guitar that is real similar to it and we're working toward getting something like that. At this moment, I'm using a Strat Elite. It was one of the active electronic Strats they made a few years ago that they quit making. It has a weird Fender clamping system on it and Fender pickups that have active electronics. You can't buy the pickups. I tried to get some for another guitar from Fender and

they wouldn't allow it. They only sell it with the guitar. Then they quit making the guitar. It's a strange instrument that you don't see very many of. They are hard to find. It's a guitar I've been very happy with for several years. It has an interesting vibrola system that Fender made. I've stopped trying to copy this guitar and am now working with Hamer and Yamaha, trying to come up with something that will surpass it.

Amp of preference?

I'm real weird about that. I don't want to say, but I will tell the truth that it's a very old Gibson amp that's not made anymore. I pick them up in pawn shops. At the moment, I've got as many as I need and access to others.

Why don't you want to give out the name?

Mainly because it's a real unique amp and I'm currently very much sold on it. But they are painted over and covered and disguised. I'm more into people finding what's right for them on their own than just following the advice of a guitarist and going out to get so and so amp, because you like the sound and imitate it. I use minimal effects, mostly effects that don't work, and break down most of the time. I've been using racks and running stereo on stage. I have an old MXR Pitch transposer that has four different presets. They don't make those any-

more, either. I use it for different things, like weird octaves, with the volume swell like the noises at the beginning of "New Age." Sometimes I'll kick into the delay unit I have on a really fast delay. I'll have it set where it will regenerate several times. It's so short it's almost an instantaneous thing. Then I bend the delay slightly afterwards, causing it to have a fatter sound. Sometimes I just use the MXR and put it on very slightly.

Has life changed since your records came out?

Life changes, but I don't know how it will be perceived. We're not as busy as we used to have to be to live. We played every single night. We have more time to have a life at home and be inspired to write stuff. I think the main thing is, there's a big weight off my shoulders as far as pressure, because we now have the privilege of being able to write what we want to and put it out. We're still living in the same social standards and driving the same cars. For some strange reason, things are happening for us in England. We get a tremendous amount of press in England compared to last year. *Kerrang* voted the last album the album of the year. They are genuinely excited, and we're genuinely excited because of their excitement. We played there twice and it was fantastic.

Have you gotten better as things have gotten better?

I'd say I'm not up to par compared to when we were playing six nights a week. I could solo all night long without getting tired in those days. Whatever thoughts came into my head, just went into the fingers. These days, because of the time that has to be spent working on other things in the studio, where you are not pounding it out every night and getting exercise, I can't always get my fingers to do everything my head wants to do, until we get out on tour and play for a while. Then I feel up to par. Generally in my mind it's developed more because of the lack of pressure and the freedom for the mind to be creative, but in the fingers it takes going out to a tour and playing a while to get them up to par.

Usually with a record, you are at your worst physical level.

Exactly. That's usually when you have a lot of time off and it's real hard at that point to do your best.

Doing your best in the face of adversity seems to be the story of King's X.

We could probably write a novel on that subject. We have believed since we first met that there was something special here and a reason for us to be together. We always felt a chord among ourselves that seemed right. We stuck it out and have been fortunate enough to have family and friends that also believe.

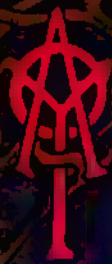


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Reb Beach



READERS CHOICE AWARD WINNERS

Reb Beach

Metal God in Waiting

Skid Row

New Band of the Year

By John Stix

Proving the irony inherent in classifications like *Metal God in Waiting* and *New Band of the Year*, this year's Readers Choice recipients of those awards, Winger's Reb Beach and Skid Row, respectively, had toiled long and hard in the vineyards of the anonymous before achieving notoriety in their rookie season in the Bigs. Given the competition for slots at the major labels, bands can be considered lottery winners just for signing a record deal. It takes a second lottery, then, to have your debut record even make a dent on the charts. Thus, both Skid Row and Winger defied massive odds with the outsized success of their maiden efforts, appropriately entitled *Skid Row* and *Winger*, respectively, garnering hit singles, international album sales, and huge concert audiences. Along the way, as evidenced by their Awards, they gained the respect of their peers for jobs well done.

Preparing for the next challenge—of fighting off the sophomore jinx—Winger's Reb Beach and Skid Row's Scotti Hill and Dave 'The Snake' Sabo, got together to trade notes.

When did you know you could make a living at this?

SNAKE: It hasn't happened yet!

REB: For me, every time that I thought I was gonna starve to death; I didn't have any money, and my dad would say, 'I'm not giving you any more mon-



LYNN MCARTE

ey,' I'd get a call from Arif Martin's secretary saying that the Bee Gees wanted me to play on their new album. Or I'd get a call from somebody, saying that we need you for this or that. It happened every single time. I'd spend three weeks worrying, and think, Oh my God, I'm gonna die! I remember this one time, my brother wanted me to come visit him at his house in New York, and I lived in Hoboken. I said, 'John, I don't even have enough money to take the PATH train to New York.' And he said, 'Well, Reb, just scrounge around. There's gotta be something under the rug.' I said, 'I did that for dinner, and I bought a potato and a beer and that's all I could afford.' After a couple years of that, I was making a living, and I realized that this is a steady thing—I'm getting calls.

SNAKE: When I first started playing guitar, I knew within maybe the first six months that this is what I was gonna do. No if's, and's, or but's about it, and everything I did up until the point, as we're sitting here, was a means to get here. Like, any job that I had to work at, all it was doing was substantiating me to get to this point. Having money was just so I could go out and buy equipment that I needed, so I could spend the extra money to play the clubs, when you didn't make enough money to make the nut. You know, when you had to pay people because they worked for you. You had to pay a guy to do sound, you had to rent the P.A.; you had to get lights, when ten people were there. One of the times I felt that I really hit rock bottom, concerned a band I was in with some friends of mine: Johnny D, who is

in Britny Fox now, and Jimmy Dilello, who both used to play in Waysted with Pete Way, over in England. And all of a sudden they get the call from Pete Way and Paul Chapman, saying, we're playing in Israel for 40,000 people. We need you to come over. Boom, band's finished. OK, I'm cool, I'm hanging in there, no problem. Cinderella's looking for a guitar player, and they were playing clubs down in Philadelphia, and I had seen them down at a club called the Galaxy, and I thought they were great. I just started talking to Tommy and Eric one night. I kept talking to them, talked my way in the door, more or less. I went down and auditioned for them, and they dug me. Jeff LeBar came and auditioned, and they dug him. It turned out we went down about three times. So, in the meantime, I was still doing some studio work down at a place called the Warehouse, in Philadelphia, and all my buddies in Philly are going, yeah man, we heard you got the gig, or something like that. I just knew that they were gonna do something good, because I was a fan, and I loved their music. When people tell you something, you've got that thing in your mind, like, well, maybe I do have the gig. You don't want to believe it, but then you start believing it. Then I got the phone call from Tommy, and he goes, I got some bad news for you. I knew what it was. I felt like the whole world had collapsed out from under me. That was one of the worst times for me, being a guitar player, because I was looking forward to it. Then I lost the gig, and I just said, that's it. I was sick and tired of auditioning for people. I'm just gonna start writing, and meet people that I dig to play with. And that's what happened. But that was a rough time, man.

SCOTTI: I hit a crossroads, like Snake said. I knew from the beginning what I wanted to do, and all I ever said was, I just want to make a living playing, just stay alive. And there was a time when I was about 19 or 20, when there was just nothing happening. I said to myself, well, if I'm gonna back out, this'd be the time to do it. It's not too late to learn how to do something else. I went on for two weeks, just wondering. I was depressed, and just didn't know what to do. Finally, I pulled myself out of it, moved to Jersey, and started playing down here. When I first realized I could make a living at it was right around the time we got signed, and we got put on a really small salary.

Do you remember what you thought of your respective albums, once they were done?

REB: You're always critical of your album. You always think you can do better. When it came out, I was really proud of it, and still am, but there were a cou-

ple things, especially when it first came out, that I thought could have been cooler. Maybe the way we did the drums, just little things, musician things. I thought there could've been more cymbals, but that stuff really doesn't matter. It's the song that matters the most; if you're getting the vibe of the song across.

SCOTTI: I always wanted to hear our songs on a record, 'cause I only heard 'em on like a 24-track demo, done in a hurry. We once did 20 songs in 24 hours, from start to finish. We just did them all night. Before we made our record, we sat down with Michael Wagner and talked about the record we wanted to make, and how it would sound.

REB: Did you demo them at all?

SCOTTI: We demo'd everything at one point or another.

REB: Big-time demos, with solos and everything?

SCOTTI: We demo'd four songs, with solos and everything.

REB: A lucky band. A problem that you can have is demoing the songs with huge production. Kip's like a producer. He's incredible; he's got an amazing ear. We did all the songs 14 of them, with incredible production and like all my best soloing ever. I put hours into the solos and then we go to do the album, man, and it was like, I was losing it.

SCOTTI: It doesn't sound as big as the demo.

SNAKE: Yeah. "Beat the demo," that's what they call it.

REB: So this time, we're doing demos just, you know, 1-2-3, no solos on the demos, just to write words to, and that's it.

SCOTTI: We demo'd four songs and that happened to us.

SNAKE: We didn't use one of them on the album.

What were some other rude awakenings when you got to a major studio?

SCOTTI: How long it takes to cop a tone.

REB: The first time I went into the studio was my first record with Fiona, and it was working with Beau Hill, who I had imagined would be like a gray-haired old man. Every producer is different, but Beau was just like, "Ah, you're rushing. Go back. Out of tune. Tune up." You've got to go back, and every little part has to be perfectly on-rhythm, the same chord has to sound the same. That's the way Beau likes it. That's the way I like it now, too. I guess I didn't have any rude awakenings. It was totally natural to me. When I'm in the studio, it's almost the same as when I'm playing live. I don't care if there's anyone there, or anyone not there. I'm playing to the music that I hear, and really getting off on it. The first time I did fine. I played all the parts, and everything went really well. There wasn't any weird thing like



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SNAKE: I saw that happen at the Power Station in New York. Someone dropped Pepsi on the console in Studio B. I was right there and went, 'whoops, it's time for me to exit.'

SCOTTI: I remember playing on a friend's demo. I was driving down to Jersey from New York state; I got lost on the way to the studio, and I'm thinking, "Oh, studio time's real expensive," and I'd never been in a studio before, and I had my little Gallien-Krueger in the back, and my red Charvel, which has since been smashed, and a Marshall cabinet. I drank like 10 cups of coffee. I

was wired, nervous, and I went in there, and I just thought it was so cool, like it was just a creative environment. No windows, no nothing. No outside world. It's like you're locked in a vault, and that was what I thought. Time just stopped, and you're just in there making music and listening to playbacks. It's great. I even played on a Fiona demo.

SNAKE: We both did.

REB: No kidding?

SCOTTI: It was really cool. I like to play in the control room. I hate being out there with headphones on, 'cause if you want to shake your head or something, they fly off.

REB: And the amps are loud, too.

SCOTTI: Yes, it's really balls-loud, you know, and it was also cool 'cause you get an opportunity to get some real neat sounds, screw around with things you know? Me and Snake have played on a lot of demos for friends.

SNAKE: When I was in other bands, and cover bands, you go into the eight-track studios and you do all that stuff, and it's not even close to being in a real studio, whether it's 24-track or whatever. This friend of ours, Jack Ponti, who's a songwriter, who's written songs for Fiona, as Scotti was saying, gave us the opportunity to play on some of those songs that he had written with her. The one thing I noticed, which was kind of a rude awakening for me, is that I always second guess myself. Nothing is ever good enough in my own mind. I try to control it a little bit now. It's the worst thing that you could possibly do.

REB: All guitar players do that.

SCOTTI: You've gotta learn how to say stop.

REB: OK, that's a decent solo, I'll keep it.

SNAKE: You always think you can do better. It's like this ego thing that's so ridiculous. You always say you can do better. Well, guess what, maybe the first time was the best you can do, 'cause it was right off the cuff. I'm still trying to overcome second guessing myself. Everyone yells at me for it. Mike Wagner yelled at me for it.

REB: You know what I do for that? I use four tracks in every solo. You know blow a solo, keep that—Go to the next track. Then you take a little rest, and you listen to all four of 'em, and you'll know which one is best.

Are you still influenced, or does that stop when you start recording?

REB: I definitely still have influences.

SNAKE: One thing that directly has to influence you is the band you're touring with, because you see them every night. Then, when you're out on the road, you get to see other bands that hopefully will influence you. On the Bon Jovi tour, I went to see Steve Stevens play in Houston. I'd always respected his guitar playing. I never realized how amazing he is. There's another side to him that he never got to express in Billy Idol. Playing with Winger, I got a chance to see Reb.

SCOTTI: Like Reb said, I even find influence in records I haven't broken out in a long time. AC/DC. Any young player who reads this, whether you like us or not, go out and listen to some AC/DC records. If you don't hear something in the way Angus Young plays, then you're not listening the right way.

REB: His guitars are totally dry.

SCOTTI: No effects, nothing. Just dry guitar, and if you listen to it on headphones, you can hear his brother over

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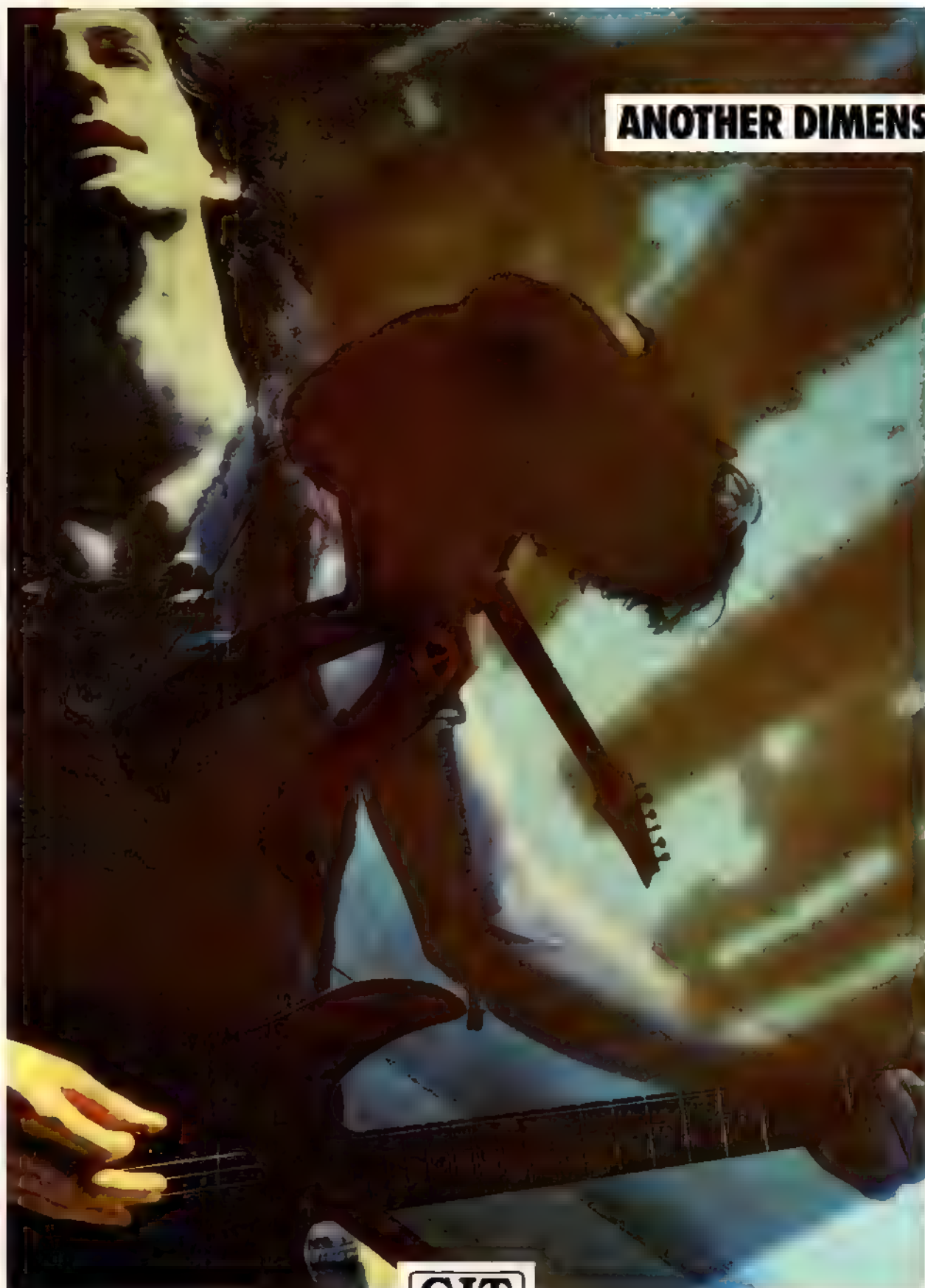
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there playing even dryer

SNAKE: And they're out of tune on the first album

SCOTTI: They're out of tune, and it just goes to show that it doesn't have to be perfect for it to sound good—and the soul, God, I just can't even describe what it does to me

SNAKE: And he never got the credit he deserved

REB: Those first Aerosmith records have some of the finest solos I've ever heard in my life. I don't know how Joe did them. On the new album, he sounds a lot different to me. Joe Perry's into this slide stuff and all this other kind of stuff. But on those old albums, those solos, he just went to notes that I can't believe he went to, you know? I never would have gone to those notes, and I never heard anyone play like that. Listen to "Rats in the Cellar." It sounds like a harmonica.

SNAKE: Listen to the solo on "Walk This Way."

REB: That's great! He hangs out

SCOTTI: That's what I'm talking about, like a horn player would do

SNAKE: Rock 'n' roll is about going out and feeding off energy, and giving energy. My theory is that it doesn't have to be good technically all the time, but as long as the feeling was there, and you were giving 150%, it's all that matters

REB: It's an imperfect thing. I hate to

say this, but sometimes I'll make a mistake, or think, that was a stupid note to play, and that will burn my whole night out. Then I'll think, if you go out and look at the audience, how many are guitar players? That's about 3% of the audience. In general, people don't know if you make a mistake or hit a bad note. They're not gonna hear it, especially in a huge auditorium

SNAKE: Except for the guy in Rochester who said Reb Beach was a little disappointing (laughs)

REB: But everyone else, if you're throwing your head around and jamming, will think you're a great guitar player!

SCOTTI: You can't be perfect every night, and as long as you give people the best you can, that's it. We're performers, so we have to perform.

SNAKE: Sometimes you have an off night, and you just have to come to terms with yourself on situations like that. You have to realize that you ain't the greatest musician in the world. There's a zillion guys out there who are better than you, but, if you're out there giving it everything you've got, you can't ask for anything more of yourself. This is our first tour and we got a lot to prove, mainly to ourselves, that we could really do this. When me and Scotti were first playing together in the garage, Scotti

used to get so pissed off if he made one mistake. One night, he made a mistake in the middle of a song, and got all pissed off at himself and put his guitar through the ceiling.

SCOTTI: The hole is still there

SNAKE: The hole is still there, but we used to sit there, and I used to say, "Scotti, it's OK, dude, don't worry about it. I mean, it's cool that you really care but you can't care that much about a mistake because you just gotta be yourself. That's when you start realizing how cool Keith Richards is. And I didn't mean that as a joke, either. It seems like you choose your own path, what type of guitar player you want to be, in what goals you're setting. I mean, obviously, you want to be the best guitar player that you can, but that doesn't necessarily mean that you're the fastest, or that you can play every arpeggio, and know every mode in every key. I don't know a hell of a lot about that, but that's how I chose to be. That stuff interests me, but not as much as playing a heartfelt solo, or being a great rhythm player, and learning what groove is about. Learning what a backbone of a band is about, and playing in a pocket with your bass player and your drummer.

SCOTTI: That's stuff that when you're learning, you don't even think about it. You don't think about rhythm playing. "Oh, I know the chords, I can do it." I used to think, I know the chords, and I can play the rhythm. I wanna play licks! I'm sure there are so many people that are gonna read this who think the same way, but all that stuff's important. You have to listen to everything, listen to horn players. If there's anybody that digs jazz or something like that, listen to a horn player. They have to take a breath, so they have to find a place where they can take a breath and make it sound good. Try and do something like that in your playing. I even came up with this stupid idea when I was learning, that I would hold my breath while I played, and then when I went to take a breath, I would stop playing. It didn't work. You wanna get the blues, boy your face turns blue.

When did music first hit you hard?

SNAKE: Seeing Kiss at Madison Square Garden in '77

REB: Wait a minute! In '77? Who opened for them? Piper?

SNAKE: Piper opened up. It was the *Alive II* tour

REB: That's the weirdest thing in the world. That's mine. He stole mine. That's the first concert I ever saw in my life, too.

SCOTTI: I saw the *Destroyer* tour a year before that. So Kiss was the first concert for all of us

SNAKE: I sat where you're so far away you have to use two pairs of bin-

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oculars, one in front of the other. It was great just seeing those guys being larger than life, and breaking every rule imaginable. Everyone had condemned them from the get-go. "Oh, you're wearing make up, you do this, you do that," and they said, "Screw it, we'll do whatever we want." I dug that rebellious attitude, and all the theatrics and the pyrotechnics.

REB: Kiss sounded so good, LOUD! They sounded so good loud because it's three chords with lots of holes in there, and that's what I like. Gene Simmons scared the hell out of me. He was scary! I knew I wanted to be up there when I saw Ace Frehley point at his guitar and make it explode. I said, man, that's what I want to do. And it's just like I thought it was gonna be, too, when you look down there and see all these people screaming and digging what you're doing, it is the coolest feeling in the world.

SCOTTI: I saw 'em, I guess the year before that, on the *Destroyer* tour at Nassau Coliseum. I was just jazzed when we played Nassau Coliseum, 'cause I was just like them, thinking this is cool. The first time I ever realized that I dug music so much was because I had this Jackson 5 record when I was a kid. I still listen to it at home. Brilliant music.

SNAKE: I have that album, man. On *Jackson 5's Greatest Hits*, there was a portrait of the Jackson 5, and it was perforated with a makeshift frame on it, so you could pull off the frame and hang it on your wall. I grew up in a house with four older brothers, so they were always into Hendrix and Procol Harum. When I was seven years old, I would wake up and all of a sudden hear "Purple Haze." I was going, "What is that, man?" You know, you're ready to go outside and play whiffle-ball with your buddies, and then you're corrupted by Hendrix or the first Sabbath album or something. Looking back, it definitely had an effect on me. I grew to appreciate that type of music.

SCOTTI: I remember when I first wanted to play the guitar. My sister's boyfriend played the acoustic guitar and banjo. I rode my Schwinn Stingray bike over to his house one day, when I was about 12, and he was sitting on the lawn, playing. I always knew the guitar was there, but something about seeing him just sitting out there, playing guitar outside was cool. He could just hang out and make music. I got like a month's worth of guitar lessons for my 13th birthday, from a friend of his, and I borrowed a guitar from him.

REB: There was something about a guy with long hair, and he's skinny, and I don't know why I wanted to be that.

SCOTTI: Yeah, there was always, when you were growing up, that guy in high school who had a guitar and long

hair, and you looked at him, and I'm sure, for all of us, the next thing we realized we were him.

SNAKE: After I saw that Kiss concert, I didn't know how to go about it because I'd never been accustomed to anything like that before. No one in my family is musical, and I wasn't surrounded by people who were musical, so I remember seeing Paul Stanley up on-stage singing "I Stole Your Love," and "Detroit Rock City," playing an Ibanez Iceman, and I had to have that guitar. I got every bit of money I could, and went to a place called Manville Music in New Jersey, with dollar bills and rolls of quarters. I went there, and that guitar was

there, a black Ibanez Iceman, and I picked it up, because I wanted to be him. I had no idea what the hell I was doing, but I still got the guitar. I still bring it on the road with me, because of the memory of standing in front of that mirror, and putting on *Alive II* or *Alive I* or whatever, and pretending like I'm jumping around in platform heels.

REB: It's so funny, man, and so true.

SNAKE: And you're just digging what you're doing, because, really, for that two hours that you're alone in your room, you're him, and no one can take that away from you. You're just in another world, and it's the same thing now when you're playing onstage. It's like

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you're in another world, and no one can take that away from you. So you're still reliving your youth.

REB: I had a stereo with two big speakers, and an amp, and in my room there were two beds that came out of the floor, and you could take the mattresses off and make like a stage here and a stage there. And me and a friend, I'd get on my stage, and he'd get on his, and then we'd jam with each other. Then he'd leave, and I'd do my own thing and play to a Kiss album, or an Aerosmith album. I had a tape deck and I made a tape of the end of a live album, and I just spliced it together for like an hour, so I could just hear the roar of the crowd. I'd play it while I was jamming.

SNAKE: I used to go over to my buddy's house in the summertime, and we used to have keg parties in his backyard. We had been playing maybe a couple of years, and really didn't know too much, but we used to jam on his roof. He had this huge stereo system, and we just would blast tunes and jam. We'd try to play along with the record at a really low volume, with the stereo blasting, 'cause you don't want to embarrass yourself. The whole thing was, if you really got into it, and you didn't realize the song ended, and you're still going, you go "oops!"

REB: That happened to our other gui-

tar player, Paul. We finished a song, and Paul is out there, way out in the front, digging all these girls and everything, and he was still playing the song—he played it for almost a whole section, and we're just sitting there staring. It was funny, man.

SCOTTI: I know that feeling.

REB: It's called bad monitors.

SCOTTI: Hey Snake, tell them that story about when you were playing clubs.

SNAKE: I was in a cover band, and we were playing clubs, and the singer goes, "OK, this is 'Heading out to the Highway,'" and I'm in La-la land somewhere. I don't know where I was, but I start playing one of my own songs, that was in the same key, but a different riff. So they're expecting the Priest riff and I'm playing my own riff and the whole band's looking at me like, "Huh?" And I'm going, "Oh my God, I know I'm wrong, but I don't know what's right, right now!"

REB: When you've got one song in your head, you can't get another one in.

SNAKE: And thank God, the other guitar player in the band knew when to cue the drummer, and to come in, and stuff like that. He saved me, and then once I heard him doing it, I was like, OK, that's how it goes. It happened at a club right by my house, too.

REB: When I get lost in solos there's

always things you can do, like you can dive-bomb, and make motorcycle noises. A pick slide will work.

SNAKE: A pick slide will definitely work in situations. Give you a few moments to regain your composure. I hear that in England once I lost it. You don't know what's going on and the next thing you know you're supposed to solo. You're jamming, headbanging, grooving with the rest of the guys in the band and there's a really good vibe, and the next thing you know you screw up.

REB: You know they are pushing you on the P.A. and everybody is listening.

SNAKE: This happened when we opened up for you guys in Rochester. At the end of "Youth Gone Wild," I chucked my guitar up in the air to catch it, but the sun was right there. I felt like a center fielder with the sun in his eyes and I didn't have the black stuff underneath my eyes to block it out. I was so embarrassed when I missed the guitar. I was kicking it on the stage and trying to make it look like I meant for it to happen.

REB: When you do stuff like that in front of that many people, it's really embarrassing. I was making a circle with my guitar one time and I let go and my guitar flew out into the audience.

What do you remember about your very first performance?

REB: Mine was the last day of school in my senior year of high school. All the seniors were getting wild, and I'd never really been on a stage before, and it was really really bad. We just played some of our favorite songs. We played Rush. I sang 'Red Barchetta.' At the end of this one song, I said, "Hi everybody, I want you to tell all the teachers here, we're outta here, man! I want you to bring the roof down!" I did all the raps that I'd heard from all the live albums. When I think back on it, I get really embarrassed. But, afterwards, I had some great things happen, 'cause all these girls said, "Reb, we never knew you were a rock star!" But I just sat in my room and played to albums until my senior year in high school.

SCOTTI: Wow man, that's serious. With me, we played a hospital bazaar thing, and we played on the back of a flatbed truck, and there was a bunch of people there. We did everything from Sabbath to Eric Clapton. We did three Hendrix tunes. We did a tune by the Godz, called 'Rock Your Socks Off,' which later they wouldn't let us play at our school because there was a line in the song that said "...Get your rocks off." All the chicks dug it. The next thing I know, I went from getting beat up by jocks to having jocks as my friends. I was so nervous the night before we played. Stage fright was something that I got over real quick, and now I'm rarely

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nervous for a gig, unless it's like 70 000

SNAKE: At Giants Stadium

SCOTTI: I get a little nervous about stuff like that, but I think I was more psyched to play, and when I got off, I got that first feeling that, oh, I wish it could go on longer

SNAKE: I played a gig when I'd been playing guitar for maybe six months, and I was in 9th grade. We went to this vocational school to play at an assembly, and it turned out that there were two bands playing, so naturally there's gonna be a rivalry—who's the better band. We did everything from Tom Petty's "I Need to Know" to "All Along the Watchtower" and "Hellbent for Leather." People must have been really confused as to what we were. We did tunes by the Cars, like "Just What I Needed."

SCOTTI: I used to play the keyboard riff from that on my Tele, in the rhythm position

SNAKE: The solo on that song was amazing

REB: That is an amazing song. A lot of those solos are amazing. He (Elliott Easton) was so cool

SNAKE: The second gig we did was similar to what Scotti was just talking about. We got rid of our bass player who happened to be the singer, and we got a lead singer in the band, and a new bass player. We went to play on a flat-

bed trailer, kind of like a makeshift stage, down the street from where my mom lives, and where these three Little League baseball fields are. We were into pyro, because Kiss was doing it. So we would take gunpowder and cut out where the voice coil is on a speaker, pull it out and pour gunpowder in there. We put toilet paper over it, and attached two wires from an extension cord to it. We plugged it into a junction box with a switch on it, and then you have someone in the back with a switch, to blow the speakers out. Everyone's like, "Wow, this kid's 15 years old, and his speakers are blowing out? This is cool!" There was this dude holding a speaker, and my friend Andy, who later became a singer in one of my bands, just decides to hit the switch, and the thing goes BOOM, right in the kid's face. I saw the whole thing. You gotta picture this: his face is black and his hair is smoking. There's smoke coming out everywhere. It was right out of the Little Rascals. And I'm on the ground, my side is hurting, I'm crying, I'm kicking my legs, man, and he's going, "I'm on fire, I'm on fire!" That was the best. I don't think anything could top that one. When was the first time you got outside recognition as a guitarist?

REB: I think when I did an audition with 30 other guys. We were just sitting

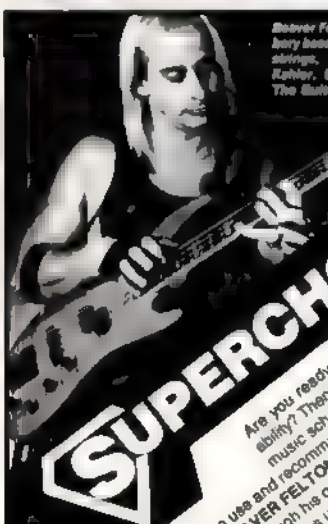
in a room, and I was like the 29th guy, and I played, and they said, "You're the guy." I was like, wow, that's really great! It made me feel really, really good, and if I hadn't gotten that gig, I wouldn't be sitting here right now. It was the one gig that made me stop being a singing waiter, and become a full time musician. It was for Fiona

SCOTTI: Very cool story. I was about 17, and I moved to a new town and the first thing you do is you meet all the new musicians. There was one hotshot guitar player, and I was the other hotshot guitar player. I never like to think of music as a competitive thing. It's like a brotherhood, and you've got to share it with other people, but all the people around you make it competitive. I just wanted to play the best I could. But I was the new kid on the block, and that was the first time I ever had the feeling that, wow, I can play, and I'm considered to be one of the hotshot players around here

SNAKE: Johnny Z, who now owns Megaforce Records, at the time had this little store where he just used to sell import albums and stuff like that. He used to put out a newsletter about things that were happening. He came to see our band one time, and wrote this really cool write up of me in particular. To me, that was like Circus. After that, we played a show at a club, opening up for Anthrax and Metallica. Believe it or not, there were 200 people. The only reason we got the gig was because I was the bar manager there, working underage. So we played there, and Johnny Z liked what we were doing, and particularly me. At the time, Talas was looking for a guitar player, and he called me up and says, "Billy Sheehan is looking for a guitar player. I wanna fly you up there." So, here I am; I'm 18, 19 years old, I'm used to playing Kiss songs and learning whatever I could off of Eddie Van Halen or Randy Rhoads, or somebody like that. Now I gotta figure out "21st Century Schizoid Man." Needless to say, I didn't get the gig. Mitch Perry did, but I was so honored that someone would think enough of me to actually take the time to give me a call and pay for a flight, and send me up there, to have me audition for a guy as talented as Billy Sheehan. I mean, believe me, there were no bad feelings when I didn't get the gig. It gave me a really big confidence-boost. Speaking of firsts, do you all have basically the same instruments you started out on?

SCOTTI: I bring mine with me on the road. It's a blue Jackson that's been basically stripped down. It's had all kinds of stuff done to it. It's scratched up. I like to personalize it and scratch

Continued on Page 130



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18 AND LIFE

As Recorded by Skid Row
(From the album SKID ROW/Atlantic Records)

Words and Music by Rachel Bolan
and Dave Sabo



Moderate Rock ♩ = 92

Intro Gtr. I Rhy. Fig. 1 C#m B C#m B C#m B

mf (clean tone) let ring

H

5 4 3 2 1

H

(end Rhy. Fig. 1) *w/Rhy. Fig. 1 C#m B C#m B Asus2 Bsus4

Gtr. II

sl (fade in) *pp* (distorted tone) *mp* trem. bar (slight vib.)

1 16 17 14

sl *Doubled by an acoustic gtr. †Depress bar before striking note.

1st Verse
w/Rhy. Fig. 1 (1st 3 bars only)

C#m B C#m B C#m B

Rick - y was a young boy, he had a heart of stone Lived nine to five and he worked his

Gtr. III Harm *sl*

Gtr. II *f* pick *sl* *sl*

pick *sl*

Harm *sl*

w/Rhy. Fill 1
 Asus2

B5 N.C.(G#) w/Rhy. Fig. 1 (1st 3 bars only) C#m B C#m B

fin-gers to the bone. Just bare-ly out of school, came from the edge of town

Gtrs. II&III Gtr. III Full Gtr. II Fdbk (Sva) sl

Gtr. II Full sl

Fdbk sl

Fdbk pitch B Pre-chorus

C#m B w Rhy Fill 1 Asus2 B5 N.C.(G#) A5 A/G#

Fought like a switch-blade so no one could take him down, no! He had no mon-ey, no,

Gtrs. II&III Gtr. III Full Gtr. II Full

Rhy Fig 2

trem bar f sl P.M.

F#5 G#5 F#5 G#5 A5 B5

no good at home Walked the streets a sol-dier and he fought the world a-lone and now it's...

P.M. (end Rhy. Fig. 2)

Rhy Fill 1
 Asus2 B5 N.C.(G#)

mf let ring

Chorus

Gtr III- C#5 Rhy. Fig. 3A

A5 E B5 C5 C#5 A5 E

Eight - een and life, you got it. Eight - een and life, you know. — Your crime is time, — and it's

Gtrs I&II Rhy Fig. 3

let ring

*Low strgs only

E B5 C5 C#5 A5 B2fr. B E B5 C5

eight - een and life to go! — Eight - een and life, you got it Eight - een and life, you know. —

C#5 A5 B (end Rhy Fig. 3A) E B5 w/Rhy. Fig. 1 & Fill 1 C#m B

Your crime is time, — and it's eight - een and life to go, oh,

(end Rhy. Fig. 3)

Gtr II

Fill 1 (Gtr. III)

C#m B C#m B w/Fill 2 Asus2 Bsus4
 wo, (steady gliss) yes, ah!
 2nd Verse
 w/Rhy. Fill 1
 C#m B C#m B C#m B
 Te - qui - la in his heart-beat, his veins burned gas - o - line. It kept his mo - tor run - ning,
 Gtr. II
 Gtr. IV
 sl PM sl PM sl PM sl PM
 sl sl H sl
 (Gtr. I tacet)
 Asus2 Bsus4 C#m7 B/C# C#m7 B
 but it nev - er kept him clean. They say he loved ad - ven - ture, Rick - y's the wi - ld one.
 Gtrs. II&III Gtr. III 1/2 Gtrs. II&III Gtr. II 1/2 Gtr. III Full
 trem. bar
 trem. bar

**Gtr II tabbed on left,
Gtr III tabbed on right

C#m7 B/C# A B N.C.(G#)

He mar - ried troub - le, had a court - ship with a gun

Gtrs. II&III Gtr. III Gtrs. II&III

PM-----4 sl PM-----4 sl

Pre-chorus w/Rhy. Fig. 2 A5 A/G# F#5 G#5 F#5 G#5

Bang, bang, shoot 'em up,— the par - ty nev-er ends... You can't think of dy-ing when the

Chorus w/Rhy. Fig. 3 & 3A A5 B5 C#5 A5 E III C5

bot-tle's your best friend and now it's... Eight - een and life, you got it. Eight - een and life, you know —

C#5 A5 E E B5 C5 C#5 A5

Your crime is time— and it's eight - een and - a life to go! — Eight - een and life, you got it

E B5 C5 C#5 A5

Eight - een and life, you know. — Your crime is time — and it's

F B5 C#m Gtr. I

eight - een and life to go, — yeah, yeah'

Gtrs. I&II Gtrs. II&III Gtr. III sl. Gtr. II

Full Full Full Full

PM--4 PM--4 PM--4

[illegible]

— Eight-teen and life, you got it. Eight-teen and life, you know. — Your crime is time, — and it's

Gtr. III] E B C#m9 Asus2#4 Emaj7 Badd4
 eight - een and life to go, yeah,

This musical score is for guitar and rhythm. The guitar part, labeled 'Gtrs I, II & III', is written in treble clef with a key signature of two sharps (F# and C#). It features a repeating rhythmic figure labeled 'Rhy Fig 4'. The rhythm part consists of a single bass line with a repeating pattern of eighth notes and rests, labeled 'let ring'.

[illegible]

The musical score for "The Sound of Silence" is presented in three staves. The top staff shows the vocal melody with lyrics "Oo, wo, ho' — Wo! — Wo, — wo!" and chord symbols C#m9, Asus2#4, E, B5, and C#m. The middle staff, labeled "Gtr III", features a complex melodic line with various guitar techniques such as "semi-harm", "let ring-4", "rit", "sl", "P", and "H". The bottom staff, labeled "Gtrs I&II", provides a harmonic accompaniment with "let ring" and "rit" markings. The score is written in treble clef with a key signature of one sharp (F#).

BASS LINE FOR 18 AND LIFE

As Recorded by Skid Row
(From the album SKID ROW/Atlantic Records)

Words and Music by Rachel Bolan
and Dave The Snake Sabo

Moderate Rock ♩ = 92

Intro

Chords: C♯m B C♯m B C♯m B

Notation: Bass line with slurs and accents. Fingering: 4, 6, 2, 11, 12, 13, 14, 11.

Chords: C♯m B C♯m B C♯m B

Notation: Bass line with slurs and accents. Fingering: 11, 11, 11, 6, 2, 6, 0, 2, 4.

1st Verse

Chords: C♯m B C♯m B C♯m B Asus2 B5 N.C.(G♯)

Lyrics: Rick-y was a young boy, (etc)

Notation: Bass line with slurs and accents. Fingering: 4, 6, 2, 6, 12, 0, 0, 2, 4.

Chords: C♯m B C♯m B C♯m B Asus2 B5 N.C.(G♯)

Notation: Bass line with slurs and accents. Fingering: 4, 6, 2, 6, 12, 0, 0, 2, 4.

Pre-chorus

Chords: A5 A G♯ F♯5 G♯5 F♯5 G♯5 A5 B5

Notation: Bass line with slurs and accents. Fingering: 5, 5, 5, 5, 5, 4, 2, 2, 2, 2, 2, 2, 0, 2, 4, 4, 4, 4, 4, 4, 0, 4, 0, 0, 0, 0, 2, 0, 2, 3.

Chorus
C#5 A5 E B5 C5 C#5 A5 E B5 C5

Eight - een and life, you got it (etc.)

H H

2nd time to Coda I,
3rd time to Coda II

C#5 A5 E B5 C5 C#5 A5 E B5

H H

C#m B C#m B C#m B Asus2 Bsus4

H H

sl

2nd Verse
C#m B C#m B C#m B Asus2 Bsus4

Te-qui-la in his heart-beat, (etc.)

H H

sl

C#m7 B/C# C#m7 B C#m7 B/C# A B NC (G#)

H H

sl

Pre-chorus
A5 A/G# F#5 G#5 F#5 G#5 A5 B5

D.S. al Coda I

5 5 5 5 5 5 5 2 2 2 2 2 2 0 2 4 4 4 4 4 4 4 0 0 0 2 0 2 3

Coda

C#m

Bridge

E

Musical notation for the Coda and Bridge sections. The Coda section features a melodic line in the treble clef and a bass line in the bass clef, both in 4/4 time. The Bridge section follows, also in 4/4 time, with a melodic line in the treble clef and a bass line in the bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

B

A

B

Musical notation for the B and A sections. The B section features a melodic line in the treble clef and a bass line in the bass clef, both in 4/4 time. The A section follows, also in 4/4 time, with a melodic line in the treble clef and a bass line in the bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

Guitar solo

C#5

A5

E

B5

C#5

A5

E

B5

C5

Musical notation for the Guitar solo section. The section features a melodic line in the treble clef and a bass line in the bass clef, both in 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals.

D.S. al Coda II

C#5

A5

E

B5

C#5

A5

E

B5

Musical notation for the D.S. al Coda II section. The section features a melodic line in the treble clef and a bass line in the bass clef, both in 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals.

Coda II Outro

C#m9

Asus2#4

Emaj7

Badd4

C#m9

Asus2#4

Emaj7

Badd4

Musical notation for the Coda II Outro section. The section features a melodic line in the treble clef and a bass line in the bass clef, both in 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals.

C#m9

Asus2#4

Emaj7

Badd4

C#m9

Asus2#4

F

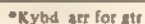
B5

C#m

Musical notation for the Coda II Outro section. The section features a melodic line in the treble clef and a bass line in the bass clef, both in 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals.

As Recorded by Winger
(From the album WINGER, Atlantic Records)

Tablature Explanation page 34



you re - mind - ed me — I had too_ soon for - got - ten it was

Riff A1

(end Rhy. Fig. 2)
 16fr. B♭ al. w/Riff A1 (3 times) B♭(sus2)

you that set_ me free. — Yeah! You were here_ when I came, — and

Riff A2 Rhy. Fig. 3

C(sus2) Rhy. Fig. 3A G5(17#4 3) F/A (end Rhy. Fig. 3A) B♭sus2 C5

you'll be here_ when I'm gone, — so don't be wait - in' for_ love_ 'cause I'll be wait - in' to ram - ble on_

(end Rhy. Fig. 3)

Chorus w/Rhy. Figs. 1 & 1A Eb maj7 Dm7 G5 F5 3fr. G G5 Eb maj7 Dm7

Head - ed for a heart - break, Head - ed for a heart -

2nd Verse w/Rhy. Fig. 2 & Riff A G5 F5 3fr. G G5 B♭5 (B♭5) w/Riff A1 (2 times)

break. Dar - ling, don't_ wait up for me, — to - night I won't_ be home_

B♭sus#4 B♭ B♭/A G5 F5

Chorus
w/Rhy. Figs. 1 & 1A (both 1st 2 bars only)
E♭maj7 Dm7

Oh'

Head - ed for a heart

trem bar

6 6 6 6

Full

Full

Full

Full

10-13 10-12 10-12 11-13 13 11-13 10-13 15-17 10-17 10 20

Depress bar as far as possible. **Pull bar up (or bend one whole step). w/Rhy. Figs. 1 & 1A (both 1st 2 bars only)

G5 F5 G 3fr. G5 Ebmaj7 Dm7 G5 F5 G 3fr. G5

break. Head - ed for a heart - break. Don't make me hurt you

w/Rhy Figs. 1 & 1A (both 1st 2 bars only)

E♭maj7 Dm7 G5 F5

Head - ed for a heart - break And I know_ you're

w/Rhy. Figs. 1 & 1A (both 1st bar only) (Both gtrs.) D⁷ma⁷

E⁷ma⁷ Dm⁷

head - ed for a heart break

[illegible]

Musical score for the first system, featuring two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The score is divided into two measures. The first measure is labeled "C7add4" and the second measure is labeled "B7 C". The notation includes various chords and melodic lines, with some notes marked with "H" (half note) and "P" (pedal point). The bottom staff has a series of numbers below it: 10, 10, 8, 12, 8, 10, 12, 9, 10, 12, 14, 12, 10, 9, 10, 12, 14, 15.

[illegible]

Bb sus2 #4
sim
8va-

Bb

17 15 13 17 10 17 10 17 15 13 15 17 13 15 17 15 13 15 18 14 15 18 14 18 17 15 17 14 12 17 15 17 12 15 17 15 13 12 13 15

[illegible]

C7 D B♭ D Gm7sus4/13 *sim* Gm7
 trem bar rake semt harm
 +Push bar up H

Begin fade
 C7add4 B♭ C C7sus4/D B♭ C

sl sl
 B♭sus2#4 B♭sus2#4 *sim* B♭
 AH (15ma) Full Full
 rake trem bar
 AH Full

C7add4 B♭ C
 Full Full
 Full

C7add4 B♭ C C7sus4 D B♭/C V1 D/C
 trem bar trem bar

*Depress bar as far as possible

*Words and Music by Jerry Garcia, Robert Hunter,
Bob Weir, Philip Lesh, and Billy Kreutzman*

F5 F6 ESvII E6vII E7 E A D Bm F# A6

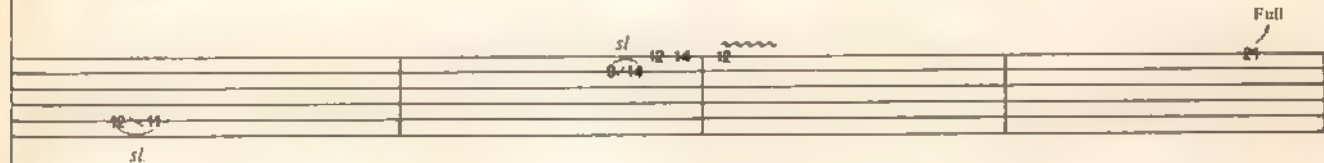
Moderate Rock $\phi = 120$

This musical score is written for a four-guitar ensemble. The notation includes standard musical symbols such as treble clefs, key signatures (three sharps), time signatures (12/8), and various performance markings like *mf*, *sl*, *p*, and *N.C.*. The score is divided into systems, each corresponding to one of the four guitars. Guitar I and II are acoustic, while Guitars III and IV are electric. A specific instruction states that from a certain point onwards, Guitars I and II will be arranged for one guitarist. The score concludes with a heavy palm mute instruction.

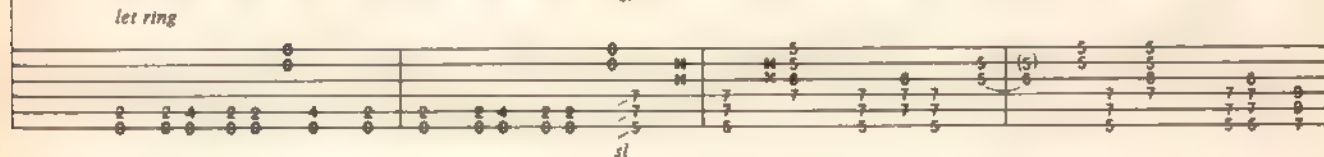
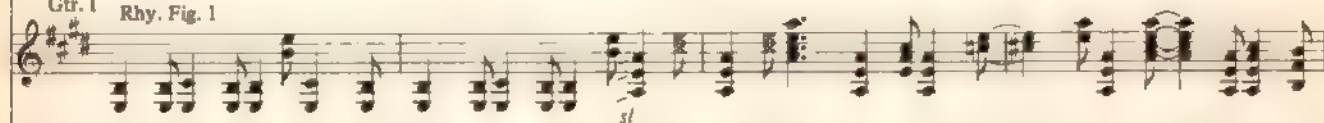
Gtr 1 N.C.
Intro (acous) *mf*
Gtr II (acous)
Gtr. III (elec)
Gtr IV (elec)
Gtr III
***P M*
***Heavy palm mute*

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and piano. The vocal line includes lyrics "Oo, yeah" and "Hello, O' silent one". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The score is divided into two systems, each with a vocal line and a piano line. The piano line includes fingerings and dynamics like "Full" and "H".

Chorus
E5



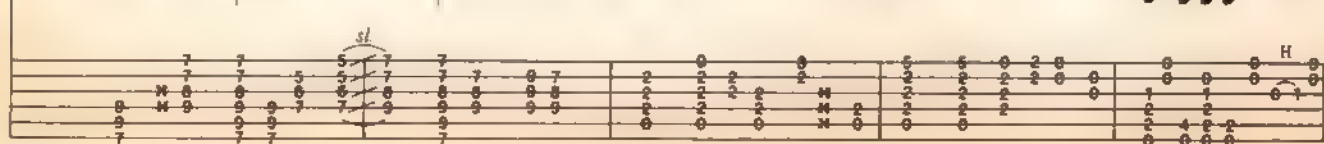
Gtr. I Rhy. Fig. 1



B

A

E



Gtr I

(end Rhy Fig 1)

Gtr III Riff A

P.M.

1st Verse w/Riff A (8 times)

Rhy Fig 2

Ar - rows of ne - on and flash - ing mas - quees out on Main Street, - Chi - ca - go, New York, De - troit and it's all on the

E5 E6 E5 E6 E5

same street - Your typ - i - cal cit - y in - volved in a typ - i - cal day dream, -

E5 E6 E5 E6 E5 E5 VII E6 VII E5 VII E7 E5 VII E6 VII E5 VII

(end Rhy. Fig. 2)

hang it up and see what to - mor - row brings. -

Chorus w Rhy Fig 1

E5

Dal - las - got a soft ma - chine. - Hous - ton, - to close to

Gtr III Rhy Fig. 3

*P.M.

*Heavy palm mute

[illegible]

(end Rhy. Fig. 3)

2nd Verse
w Rhy Fig. 2

E5 E6 E5 E6 E5 E6 E5 F6 E5 F6 E5

Most of the cats that you meet on the street speak of true love, — most of the time they're sit - tin' and cry - in' at

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

home One of these days, they know they got - ta get go - in'—

E6 E5 E6 E5 E5^{VIII} E6^{VII} E5^{VII} E7 E5^{VII} E6^{VII} E5^{VII}

out of that door and down to the street all a - lone. ———

Chorus

E

Truck - in', — like the doo - dah - man, —

Gtr

Rhy Fig 4

H

A

B

once told me you got to play your hand... Some - times, the cards ain't

Gtr

H

Gtr

III

P.M. H sl H sl P.M. H

[illegible]

Bridge

Gtr A

Some - times the lights all shun - in' on me

*Gtrs III & IV

P M

sl

*Arr for one gtr

(B) 2fr. open 2fr. (B) open

F# E F# A A

Oth - er - times I can bare - ly

sl P M P M

sl

(B) 3fr. (B) open 2fr. open 2fr. (B) open

A G E F# E F# A A D

see Late - ly it oc -

sl sl P M

sl

Bm F# Bm F#

curs to me what a

P M

sl sl sl

sl sl sl

A A6 A ② w/Rhy Fill 1
 long. ————— strange trip it's — been —
 Full hold bend
 Gtr IV
 P M — — — — — P M — — — — —
 Full Full hold bend
 15 15 15 15 15 15 15
 *Heavy palm mute

The musical score for "The Wind" by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for piano, and the bottom for bass. The guitar part begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note chords, with some measures marked "Full" and others "Full (Gtr III tacet)". The piano part starts with a bass clef and a key signature of one sharp. It includes a piano (p) dynamic marking and a "P.M." (Piano Morte) marking. The bass part is written on a single staff with a bass clef and a key signature of one sharp, featuring a series of eighth-note chords. The score is divided into measures by vertical bar lines, and some measures are marked with "1" and "2" to indicate different endings or variations.

3rd Verse
w/Rhy. Fig. 2

E5 E6 E5 E6 E5 F6 E5 F6 E5 E6 E5 E6 E5

What in the world ev - er be - came of Sweet Jane? She lost her spark - le, you know she is - n't the

Gtr IV

Full

Full

14 15 17

Rny 1 il 1
(Gtr 1) F

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

same. Liv - in' on reds, vit - a - min C and co - caine...

Full Full

1 2

1 2

E6 E5 E6 E5 E5^{VII} E6^{VII} E5^{VII} E7 E5^{VII} E6^{VII} E5^{VII}

Chorus
w/Rhy. Figs. 3 & 4
E

all a friend can say is ain't it a shame Truck - in' off to

1 2 Full

1 2 Full

A

Buf - fa - lo, been think - in' you got to mel - low slow

B A

Takes time to pick a place to go, and just keep truck - in' on

E

Gtr 1

H H H

H

E

Sit - tin' an' star - in' out of the ho - tel

win - dow, _

got a tip they're gon-na kick the door in__ a - gain

I'd

w, Riff C

like to get some sleep be - fore_ I trav - el, _

but if you've got a war-rant, I guess you've gon-na come

Rhy. Fig. 5
(Gtr. I)

E.5

Riff B
(Gr III)

P.M. - - - - - H

P M

P 16

H

Riff C
(Gtr III)

P M - - - - H

P M

P M - - - 1

5th Verse
w/Rhy. Fig. 5 (7 times)
E5

You're sick of hang-in' a-round an' you'd like to trav-el, get

(end Rhy. Fig. 6)

tired of trav-el-in', you want to set-tle down. I guess they can't re-voke your soul for

try'n'

Get out of the door, light out and look all a-round.

Gtrs. E5
I, III & IV

②open 1fr. 2fr. 3fr. 4fr.
E F F# G G#

D.S. al Coda

Coda
w Rhy Fig 6

Truck-in', I'm a

dim

Chorus
w/Rhy. Fig. 4
E

go-in' home Wo, wo, ba-by, back where I be-long

A

Gtr III

mp P M

*Heavy palm mute

H sl

P M

H

B

Back home, sit down and patch my bones and

P.M. *cresc* H P.M.

A

get back truck - in' on

Gtr III P.M. H P.M. H

E

Gtr. I Rhy. Fig. 7 *mf* let ring

Gtr. III P.M. H P.M. H P.M.

w/Rhy. Fig. 7 (till fade)

Gtr IV

Gtr III

Cross The Blue Line.



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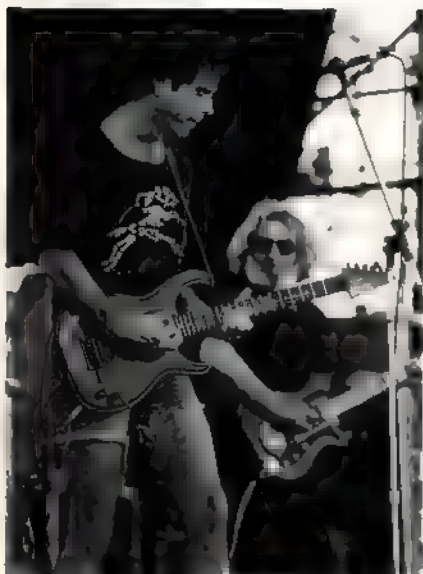
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THE GRATEFUL DEAD

Continued from Poster

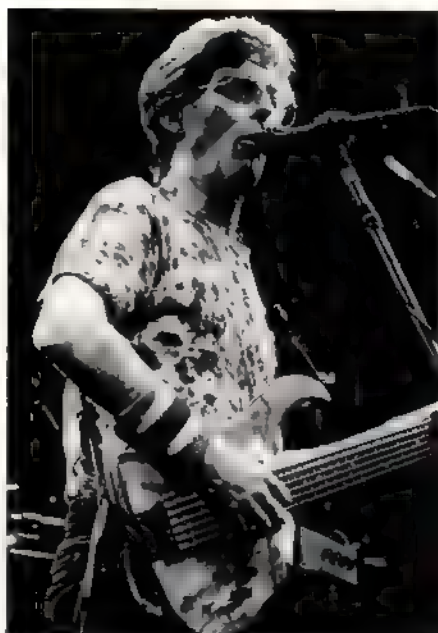


Robert Mink

Bob Weir & Jerry Garcia, 1987

the chorlike vocal harmony and the open melodicism of the bass guitar (one). Often overlooked and underrated in this regard, Garcia and Weir are no less a remarkable guitar duo in the Dead than Richards and Wood are in the Stones or the Young brothers are in AC/DC. Like the aforementioned, they have developed a singular chemistry and balance in their playing relationship which is the harmonic/rhythmic/melodic foundation of the music and an immediately identifiable trait of their unique sound.

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Robert Mink

Phil Lesh, 1988

give new dimension to the term "road warriors." They don't book one-nighters, they do weekends, three, even four or more days in one venue—two long sets a night, with a thirty minute break in between, usually without repeating a song throughout the appearance. They use no set lists; they just play off the pure interaction between themselves and their "family." Their concerts are probably the only ones in existence that allow full use of tape recorders and most times, cameras. The subculture that gave birth to the band, as well as the band itself, existed before a lot of these fans were born. However, they come together with those who do remember, to share its experiences and enjoy its music through the sounds and vibes of the last of its messengers—the Grateful Dead.



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Continued from Page 94

things in it. It had three Jackson pickups. I took them out. It's got a Floyd on it, and a Duncan JB model, which is pretty much the pickup that I use most of the time. That's my closest guitar. Before that, it was the red Jackson, that I accidentally smashed. My parents bought me a Les Paul. It's a '79. I got it brand new. They bought it up at Manny's, and I was just freaked. Oh my God, a Les Paul! I used to look at pictures of Les Pauls and just freak out.

REB: I built a guitar in '78. It was right when Kramer came out. Kramer was building some amazing guitars. It's a Kramer body with a Schecter neck, EMG pickups, and a Floyd Rose. It's saved me on some of the hairiest sessions. Every single time I'd plug it in, the engineer would say, man, that is one of the sweetest sounding guitars I've ever heard. I used it on one side of the Winger record. I cut a live funk thing with Marcus Miller. It was just me and him plugged in with a drum machine. He's doing his thing, and I'm just playing, and he says, "Man, that is happening." To have him say it's happening was the best. Now I'm designing a guitar to put on the market with Ibanez, and it's gonna sound like that. It's gonna be close to a Strat sound, but it's gonna be really versatile for the studio, to get lots of different kinds of sounds.

What about amps?

REB: I found this Marshall. I think is great, but I checked out this Pearce yesterday, that I thought was the best sounding transistor amp I've ever heard. These guys are talking about this Paul Reed Smith thing, I'm getting all excited about it.

SCOTTI: Yeah, they've got an amp that's real happening, too.

Do you need to have a rack?

REB: I just have to, 'cause when I was a kid it was imbedded in my brain that I've gotta have a rack.

SCOTTI: Snake, it's like you with that Tube Screamer.

SNAKE: Yep, I still use it. Steve Lukather had his rack, I have to have a rack!

REB: You need it when you're on-stage, even though no one beyond four rows back can hear your stereo setup, especially when it's in the P.A.

SNAKE: And only one speaker's being mixed.

REB: Right, only one speaker's being mixed.

SNAKE: So what the hell is the matter?

REB: You get off on it.

SNAKE: Yeah.

What's in your rack?

REB: As far as signal processors, there's an Art SGE, SPX-90, a couple DSP-128's, Digitech things

SNAKE: I have one of those.

REB: There's a Roland SD-1000, the same one I've had for a long time, and that's it. You can only get so much echo and crap on there. I run pretty dry on-stage, but I go for a little stereo imagery to get me off when I'm soloing. The thing that I call my rack is my little Boss Super Overdrive. That, with the Marshall, is it.

SNAKE: I have one.

SCOTTI: I have one, too, someplace.

REB: Boss Super Overdrives. They're the best Overdrives I've ever found. They take off a little low end, but I don't mind that when I'm soloing.

SNAKE: I've still got that Ibanez Ice-man that I was talking about before. It's still out on the road with me. I don't get a chance to use it all that often. Every once in a while I'll bring it out just to freak everybody out. Right now the guitar I use religiously is custom made by Chris Hofschneider, who builds guitars for me and Scotti. He used to work for Kramer, and then Scotti stole him from Kramer, and he works as Scotti's tech right now, as well as building our guitars.

REB: He built my blue guitar for me, that was on the July '89 cover of this magazine.

SCOTTI: He's built them for everybody. It's amazing.

SNAKE: So, there's these Les Paul Junior bodies, and they're simple and basic. It's a Spector neck, but we got the specs for it off of Scotti's blue Jackson. It's got a brand new Paul Reed Smith pickup. It's got a Floyd on it, and a single volume knob, no tone. There's nothing to it. It's got a toggle switch on it, so you can do those little ah-ah-ah-ah things that Ace Frehley made famous.

REB: I had Ibanez put a button in mine so I could just hit it and it would cut everything off. I do it with the whammy. I reach underneath, and get the sound going on and off.

SNAKE: I use that, and Ace Frehley used to do that toggle switch thing, but I really stole it from Richie Sambora, when I saw him play in a club when I was 18. We used to open up for his band and we still do! As far as amplifiers go, I'm using an ADA that I've used ever since the album. I use two Marshall heads to power it. I just run out of the effects send, just to use the power amp section of it, and I use KMD cabinets, 'cause they got the 35 watt Celestions in them, which I dig. I also have the same Ibanez Tube Screamer I've had since I was 16, with the square on/off button on it. I still kick it in for solos. It's pretty simple. I have one of those Digitech 128's that I use in there. I use an SPX-90 for a noise gate. I recorded the whole album with an ADA and a Groove Tube, which we called the Chevy, 'cause it's

chrome. It looks like a Chevy.

REB: I hear they sound real good.

SCOTTI: They sound great.

SNAKE: It was cool. I used that for bottom end on the record. I recorded with this '71 black Les Paul with a Floyd and tens on it. I used a metal pick on the whole record. But I found that my fingers aren't strong enough to play every night with tens on. I'm just not accurate enough to be using that every night, so I use that for the studio. It's a cool guitar. It's beat to hell! So I used that on the album, but I don't really use it much live. I'm pretty much sticking to that Junior. I also have this Kramer Pacer, with a humbucker and two single coils in it. I still use it once in a while, but it's got all this profanity and people's phone numbers written on it.

What's the first piece of music gear you bought after you had some money?

REB: I just bought my first Marshall. It was a good feeling, but I also remember buying my first SPX-90. That was intense. My first rack-mountable thing was a Roland SD-1000. They were one of the first ones with "programming." You could program four things in it.

Did you all start out with lessons?

REB: I learned on the acoustic. My mom made me take lessons and I didn't want to. This guy showed me four chords and I couldn't play an F.

SNAKE: That was always the hardest chord to play. You couldn't bar the two strings.

SNAKE: How long did you take lessons for?

REB: A couple months. I taught myself after that. Then I took piano lessons for a while and had to learn stuff like "The Indian Rainsdance." I could learn it by ear so much quicker, I'd just throw away the music and the guy would get pissed at me, so I stopped taking piano lessons. Then I went to Berklee School of Music and they rate you on a scale from one to ten and I couldn't even get a one.

SCOTTI: I went to a summer session.

REB: I went to that and then to a January session.

SCOTTI: I went to three classes for three days because I was not into reading music. I spent most of the time up there jamming with all the other guys, because there were some amazing players. That's the best tool, to play with people who are better than you.

SNAKE: That's why me and Scotti are starting a band with Reb, because it's always good to play in a band with people who are better than you. This way you steal all his riffs and cut your own record. When I first started playing, I had this little acoustic guitar. My oldest brother had bought this guitar at Sears or K-Mart. You needed vicegrips to play

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a barre chord on it. Off the TV he bought the Roy Clark Quick Picking Fun Strumming Home Guitar course. I've still got this in my house. It comes with two records and starts off with tuning. 'This is an E.' He had it for about a week and couldn't do it. When you're young the first thing you want to do is beat out your older brother whenever you can. This was my chance. So I picked it up, learned how to tune the guitar from that record. I taught myself "Show Me the Way," by Peter Dinklage on one string. And that's as far as I got. After that, I picked up the sheet music to "More Than a Feeling," by Boston, and learning how to do that was really cool. I was

psyched. But I taught myself the wrong way. I taught myself chords from the little boxes underneath the sheet music, but I wanted to play a D differently and I still do. The first finger is on the high E string, the middle finger is on the G, and the third finger is on the B string. I play like that, 'cause in my mind I said, I can go from D to D minor so easily. But back then I didn't realize, when in my life am I going to go from D to D minor?

REB: Most of the time, your own way is the best way.

SNAKE: Absolutely.

REB: It's like, I rarely ever use my left hand pinky when I play. I don't use it. I wish I did use it.

SNAKE: Zakk plays that way.

REB: Yeah, he'll use it once in a while though. I have to use it once in a while, too. Some stuff you just have to. Very rarely do I use it. And that's why I started getting into tapping. I was like, "Well here's another finger, the middle finger of my right hand, and it's more powerful than this pinky."

SNAKE: When I first started playing I taught myself the chords, and I went to Al Paranello, who was teaching Jon Bon Jovi at the time. I was so scared, because I thought, "Oh, my God, it's a guitar teacher." I was really intimidated, and I walked past his house, and walked back, and walked past, and walked back, until finally, his wife said, "What are you doing? Are you casing the house to rob it or something?" "No, I wanna learn how to play guitar."

SCOTTI: It's scary, man. You get nervous, you know? I remember how nervous I was in my first few lessons. I still won't play in a music store. Snake and I used to work in a music store, and what I considered fun was when nobody was in the store, I'd grab a ruler and I'd run through the store and see if I could make all the guitars ring.

REB: It's especially hard to play in a store now that you're a name in the music business.

SCOTTI: I won't do it, man.

REB: People staring at you, looking at your every move. You just got inside, your hands are freezing cold, you haven't warmed up—that's when you can really play badly.

SCOTTI: On the way over here Snake said, "I'm not gonna sit down and play in front of Reb, no way!" That's exactly what he said!

SNAKE: The thing about the music store we worked at was that there were so many great players, one of them being Zakk, who used to come in all the time. When you have people coming in like that, you're intimidated, but the best thing to do is what we used to do, just sit down and take in whatever you can. These people don't know it, and a lot of my students don't even know, but I learned a lot from them, too. I used to teach 40 students a week. Scotti did the same thing. You learn a lot from them, because they do cool things by accident, that maybe you used to do, but you forgot, because you became so much more stiff within your playing.

REB: I learn a lot from figuring out how I figured out something, which you have to do in order to show somebody, like tapping and stuff. I don't know how I do it. But if I have to show it to somebody, I just say, OK, let's see, I do it this way, and this way, and then I pull-off here, and my thumb is here. But my thumb's not here when I do it this way. That kind

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of stuff

SNAKE: Yeah, that's what you did with us up in Rochester

SCOTTI: We went over it in his dressing room

SNAKE: And me and Scotti go, 'You better show us that, man, or we're gonna kick your ass.' We got a chance to play a show together up in Rochester, on the Bon Jovi tour, so, naturally me and Scotti being the guitar players in the band, we're like, 'Where's Reb, where's Reb?' Talk about lessons: we toured with Richie Sambora. I don't think he ever got the credit that he deserves, cause he's such an amazing guitar player. He's so soulful, yet it seems that

not a lot of guitar players can appreciate what he's doing. He's into the spirit of playing, as opposed to just being technical.

SCOTTI: He's got the strongest hands in the world

REB: He's awesome. I couldn't believe it. I was like, "That's Richie Sambora?" I don't think he burns that much on his records at all. He was just *burning*. He was blowing me away."

SNAKE: We toured with Bon Jovi for nine months. If you don't learn anything from that time, then you're just a complete numbnuts. That was such a learning experience for me, because we used to religiously sit on Richie's side of

the stage every night and watch him play. You could tell he's into the spirituality of what's going on. I learned from him that you've got to sink into your music. In the simplest terms I can put it, you've got to be a part of it, as opposed to being a person adding something to the song. You have to be a part of the whole thing.

SCOTTI: I don't mean to keep going on about Richie, but he brought us over to his house one night, before we even toured with them. He took us out to dinner, brought us to his house, and he says, 'Listen, I'm gonna show you guys how I do it. Take it for what it's worth.' And we sat down with three acoustic guitars and he says, 'When you play chords, you don't play chords. You feel them, you live them.' And when he talks, it's like, you know, it's cool, and he just has his way of showing you. He would play something, and you could feel it. I've always felt that way about music but he's just like miles beyond, and there's so many people like that.

REB: A lot of the real good, soulful players that you can go and see, if you watch them when they're playing they're making weird faces, you know that their soul is in the guitar. It's not in their body anymore. And there's like vibes going all over the ceiling, you know. And they're just making music.

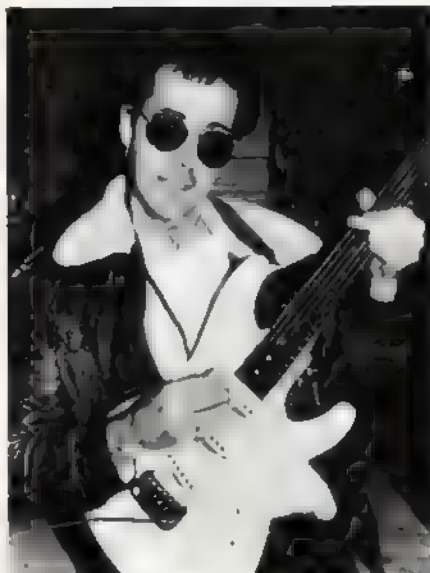
SNAKE: Two classic examples I can think of off the top of my head are Jeff Beck and David Gilmour. You know, when you hear a David Gilmour solo, you gotta make the face along with it. That's not something that can be taught, but it can be learned. Like, you can see what's going on, and it gives you an idea maybe of how to get really inside. Another thing that taught me a lot was going back to Keith Richards and to the Stones. Listen to the way the two guitar players play off each other, and the different inflections, and their accents. What really enlightened me about that was Aerosmith, where Brad Whitford and Joe Perry continually play off each other. We started doing stuff like that by accident, then we embellished it by learning. A classic example is "Last Child," where you just feed off each other. You can do that with everybody in the band, not just another guitar player. It's like your drummer too, where you throw in little accents, or he accents things differently than where the guitar's going. Your bass player, too. Those things became important. They became really important to me as a guitar player.

SCOTTI: If I were to describe it, it's just a little electric impulse that comes from your heart. It doesn't start in your head. It starts in your heart, and next time you know about it, it's coming out of your speakers.

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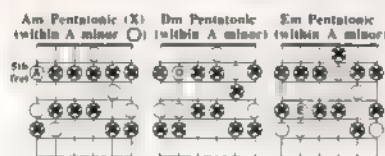


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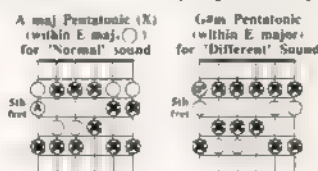
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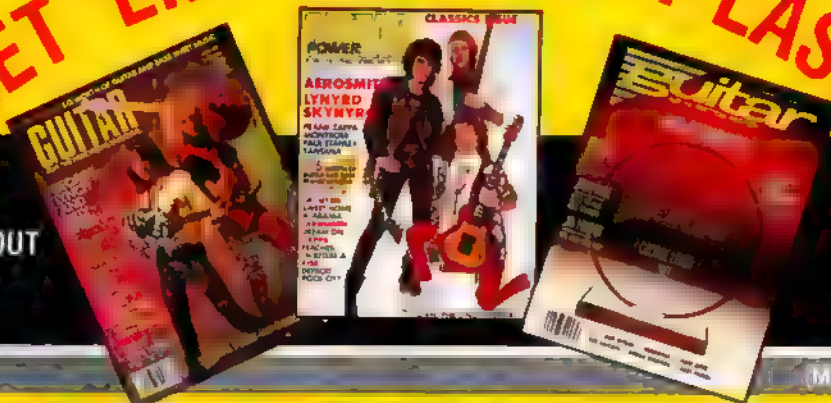


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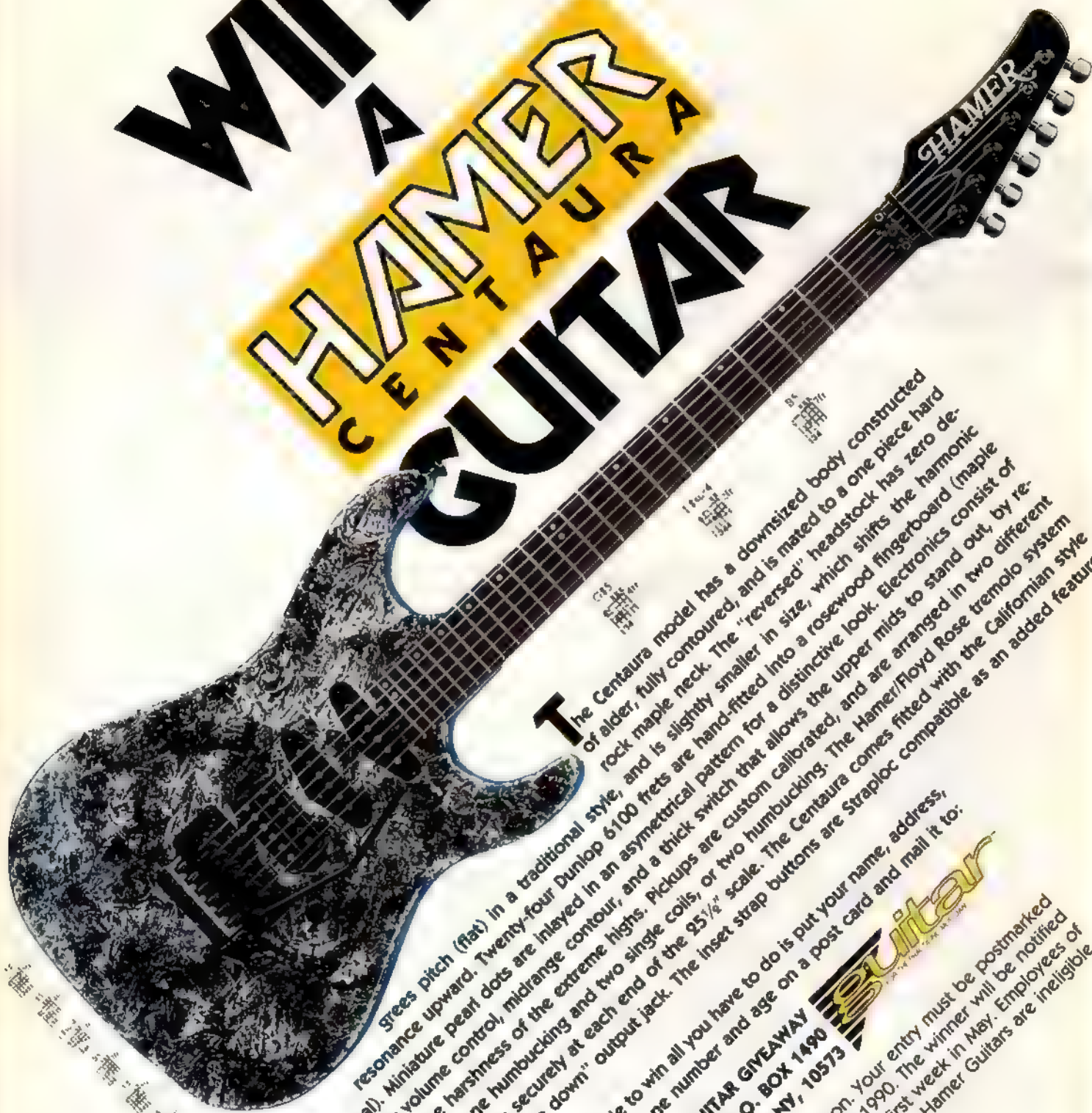
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STOLEN EQUIPMENT ALERT!!!

These guitars were stolen from my apartment in Gainesville, Florida on June 7, 1989. They were all the guitars I own, or rather USED to own. If you see them on stage, in a store or pawn shop, or at someone's house, please notify me IMMEDIATELY, as they all have an enormous amount of personal value to me. Most likely they are in the North Central Florida area (Gainesville, Jacksonville, Tallahassee, Ocala, Orlando, Tampa) but could be anywhere by now.

1) 1985 Kramer Pacer Imperial cream colored, shaved neck, rosewood fingerboard, two humbuckers, chrome Floyd Rose (routed for pullback) and Schaller tuners, serial # C 7778.

2) 1981 Domino Les Paul Custom, black w/ cream binding, gold hardware, one Seymour Duncan Custom pickup in rear position w/ black and cream bobbins, serial # O 5063.

3) Custom built Strat, yellow w/black pickguard, chrome Floyd Rose and Grover tuners, birds-eye maple neck w/rosewood fingerboard, 1 humbucker and 2 single coils, no serial #, autographs on back that read "Scot, thanks a million!—Tommy Shaw," "Best Wishes—Stu Hamm," "Good Luck—Jonathon Mover." It also has a giant, very visible autograph from Steve Vai on its left

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CALLBOARD

front face (if you ever watch *Late Night with David Letterman*, it looks very similar to the guitar Sid McGinniss plays)

I would also like to hear from other players who've had equipment stolen. Did you ever get it back? Where, when and how far away did it turn up? Were the police cooperative? Did you do anything yourself to get it back? I feel like my life's been torn from my body and need some encouragement. By the way, if you value your equipment, make sure you keep it close to you at all times.

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Donnie Castleman
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I am a 25-year-old female who has an incurable fever to play guitar. There is nothing I want more in life than to become an excellent player. HOWEVER, I am married and have a child and work full-time so I never seem to have enough time to devote to learning and practicing. I live in a small Kansas town where Rock & Roll is very limited (very few people to work with). My husband is not super supportive of my guitar playing, plus being a female seems to be a setback. I've been told guitar playing is a male business.

But despite all these setbacks, I am determined to learn and I know I have it in me. Is there anyone who could give me some POSITIVE input and some tips on how to excel? Should I concentrate more on mastering scales, licks, speed, or what? Please help out a fellow guitarist in desperate need of a boost up!"

Rhonda
2110 Canterbury
Hays, KS 67601

Dear Sirs

I have been trying to purchase a copy of an album called *Soma* (Occidental Records, P.O. Box 1211, Beverly Hills, CA 90213) that was reviewed in the December, 1988 issue. After writing to the record company numerous times, I have yet to receive any response whatsoever. I would appreciate any assistance you may provide in helping me locate a copy of this album (or CD), as I am an avid Alan Hodsworth collector and he makes a number of guest appearances on the album.

Errol Antzis
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(212) 536-9032

I have been playing guitar for about one year now and I am trying desperately to learn this instrument. I would like to know the most practical way to learn. I am going to be attending college in approximately four years. I have been told I will need to know theory, be able to sight read and be practiced in five types of music, such as two-beat, Dixie, Jazz, Rock, Ballad, etc. I also must be able to

improvise. I have discussed with as many people as I know who play guitar, "Which is the best way to learn?" Some say learn to play a lot of songs and you will learn to develop a style all your own. Others say to practice eight hours a day on speed drills, sight reading and scales, while the rest say just to spend all your time jamming. But, how can you jam if you don't know how to play or improvise? I am in need of some good advice to follow through with this. I love playing, and would someday like to make a career of it. Thank you for your help in this matter.

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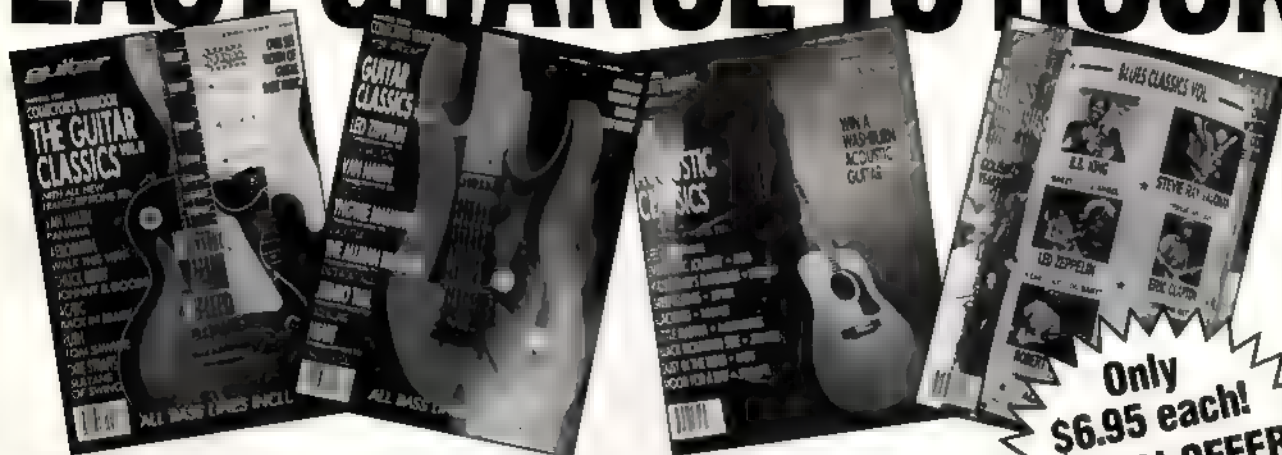
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SLIP OF THE TONGUE

Whitesnake ■ Geffen

PERFORMANCE. Huge, HOT SPOTS. "The Deeper the Love," "Fool for Your Loving" and "Kitten's Got Claws." **BOTTOM LINE.** Another new Whitesnake, another new sound. Following the mega-success of 1987's *Whitesnake* and guitarist John Sykes' dismissal, the new band slated for *Slip of the Tongue* had the guitar world salivating. Everlasting metal-god-in-waiting Adrian Vandenberg teamed with new enlistee Steve Vai equals aural orgasm. Except Vandenberg managed to injure his wrist before recording, so *Slip of the Tongue* becomes another Whitesnake oddity—a bruising album of huge rock, with songs written by David Coverdale and Vandenberg, but played by Steve Vai. *Tongue* won't disappoint those awaiting Coverdale's rusty Plant-isms, but despite the album's bluesy, full-bodied thrust, things never achieve the peak of rock we're primed for. Vai acquits himself admirably in his nimble, witty style, but something shorts-out in his

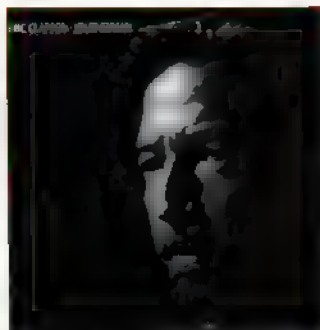


last-minute connections with Vandenberg's melodies. Hits abound, but the band never kicks it past Coverdale's highly structured hard-rock posing until "Kitten's Got Claws," where Vai is a jumping match for Tommy Aldridge's monster drumming. The Whitesnake potential most clearly comes through on "The Deeper the Love," a mid-tempo ballad, with a swooning melody and starry-eyed contributions from Vai. Now let's hope that Vai, Coverdale and Vandenberg can stay together long enough to make a real Whitesnake album.

JOURNEYMAN

Eric Clapton ■ Duck/Reprise

PERFORMANCE. Poised and purposeful. HOT SPOTS. "Hard Times," "Old Love" and "Pretending." **BOTTOM LINE.** Gutsy guitar journeying through modern pop and blues. Never comfortable with his elevation to the level of guitar god, Eric Clapton luxuriates in the journeyman role of his new album's title. On *Journeyman* we get a dozen pop and



blues numbers, running from a fistful of Jerry Williams originals to Leiber and Stoller and Bo Diddley covers, all dressed up in shiny studio duds by Russ Titelman, the producer who managed to gentrify Steve Winwood. What Clapton the journeyman does is personalize each of these blue love songs with his brusque, troublemaking guitar and steady, enthused vocals. He's resurrected some of his more personal guitar tones on this album from the thick wah-wah lines that pull you into the album's opening hit, "Pretending," to the delicately draped notes on the ballad of faith, "Lead Me On." Guitarist Robert Cray guests on four cuts, doing his own journeyman thing behind Clapton's blues stewing. The pair's skittering guitar interplay on their original slow blues, "Old Love," is an album highlight. But highlights are many, including Clapton's vocal on his true blue version of Ray Charles' "Hard Times." As always, Clapton leans to the slow and mellow, but his guitar never disappoints in any of its journeys.

**HOT IN THE SHADE**

Kiss ■ Mercury

PERFORMANCE. Meaty, HOT SPOTS. "Hide Your Heart," "Prisoner of Love" and "Read My Body." **BOTTOM LINE.** A mega-dose of Kiss and Kulick. Kiss guitarist Bruce Kulick gives a lesson in rockmanship on the band's twenty-third album. With 15 new songs, *Hot in the Shade* clocks in at over 60 minutes, which means

the music better be packing a little bit extra, to keep one's mind from turning to mush. Kulick is that something extra. Sure the album is filled with Gene Simmons' evil-eye riffs and Paul Stanley's sex-god striding, and that's enough to carry bluster like "Cadillac Dreams" and "Rise to It" past the snooze zone. But Kulick is fearsome in giving each of *Hot's* tracks a little different sound and fee with his expressive rhythm building and wraparound solos. He doubles on acoustic or throws in wah-wah slide on the heavy thug-gery of "Prisoner of Love," and solos economically within a range of feeling that makes his breaks fit the band's persona perfectly. Kulick is a pure rock guitarist—he does whatever it takes to make these songs hot and heaving, without going out of control.

**LOUDER THAN LOVE**

Soundgarden ■ A&M

PERFORMANCE. Acid and industrial. HOT SPOTS. "Uncovered" and "Hands All Over." **BOTTOM LINE.** Primal, animistic guitar mash.

The aural flowers of Soundgarden are ugly gray blooms of noise and anguish, gathered into a black bouquet, on the quartet's first major label album, *Louder Than Love*. Soundgarden's music is louder and more discomforting than most things, but *Love* in this band's world becomes another instrument of torture. The band's operating procedure involves a framework of truly mordant riffs, done up in a noisy crawl of feedback and numbing chord repetitions that fuse the basest Black Sabbath and most trenchant Metallica with the industrial distortion of Cleveland's new wave demons. Pere Ubu. Guitarist Kim Thayil is most responsible for Soundgarden's primal sound. His playing is a veritable junkyard of mangled metal licks and discarded sounds that he hocks with ear-leeding affect. Against the scrawl of the band's noisy riffs, Chris Cornell hurls ranting freeform lyrics, fusing the haughtiness of the Cult's Ian Astbury with the hoarse angst of James Hetfield. Add to all that the band's fondness for lyrical violence, the f-word, and

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THE VINYL SCORE

a tortuous, snail-like rhythm pacing, and *Louder Than Love* ends up as a disturbing but intriguing anti-metal album



SMOKING IN THE FIELDS

The Del Fuegos ■ RCA

PERFORMANCE Bomp and stomping, **HOT SPOTS** "Headlights," "The Offer" and "No No Never," **BOTTOM LINE** Blues/rock-and-soul as comfortable as your favorite blue jeans

The Del Fuegos are one of those genuine American bar bands that capture the love for and pleasure of rock 'n' roll in their every beat. *Smoking in the Fields* is this Boston band's fourth album, but first with a revamped line-up, and first to fully communicate the quartet's wily, enthused assimilation of blaring guitar blues/rock-and-soul. Guitarist/vocalist Dan Zanes and bassist Tom Lloyd are the remaining original Fuegos, and Zanes' vision still powers the band. It's his gruff vocals, growing guitar and rip-roaring songs that make *Smoking* kick and kill from

roadhouse rock to shakedown soul. The album is filled with barreling rock that the band squeezes dry with emphatic rhythmic style and workhorse instrumental hacking. The album is given an additional lift by various horn charts and string accents and some scorching harmonic playing by Magic Dick, another serious Boston rocker, formerly of the J Geils Band. Down, dirty and mighty tasty. *Smoking in the Fields* calls to mind American bands from the Heartbreakers to the Del Lords to the E Street Band. Ultimately, it's the Del Fuegos that come through with the music that shouts and shakes in its battered-leather-jacket-worn-jeans-and-sunglasses glory.

PERFECT SYMMETRY

Fates Warning ■ Enigma/Metal Blade

PERFORMANCE Heavily brooding, **HOT SPOTS** "Through Different Eyes," "A World Apart" and "At Fates Hand," **BOTTOM LINE** Imaginative but dark progressive metal

Perfect Symmetry is Fates Warning's sixth album and the intricate, ornate progressive metal that fits it tells pessimistic tales of the future as well as the story of a quintet wholly absorbed by its stark, sophisticated music. The album is gloriously brooding, full of extended time signatures, moody key changes and mini-operatic yelps belted with dramatic precision by lungy Ray Alder. Lots of bands get all dark and dreamy, but Fates Warning combines its moaning mad streak with the technical skill and improvisational spirit of Rush. Guitarists Jim Matheos and Frank Aresti, Connecticut lads also responsible for the multi-dimensional songwriting, are pow-



erful, theme-driven players, whose stylish ensemble work is matched by goal-oriented soloing, where they attempt to fill their introspective leads with as much meaning as Alder's vocals. Aresti is particularly successful on *Perfect Symmetry*, with a sharp, curling solo on "Static Acts," that contrasts nicely with his double-timed follow-up on the grand drama of "A World Apart." The band's ability to fill their imaginative vision with a rocker's passion makes *Perfect Symmetry* a superior record of Orwellian metal.

TOTALLY RELIGIOUS

The Screaming Blue Messiahs ■ Elektra

PERFORMANCE Totally turbulent, **HOT SPOTS** "Four Engines Burning (Over the USA)," "Big Big Sky" and "Here Comes Lucky," **BOTTOM LINE** The blues as stress relief

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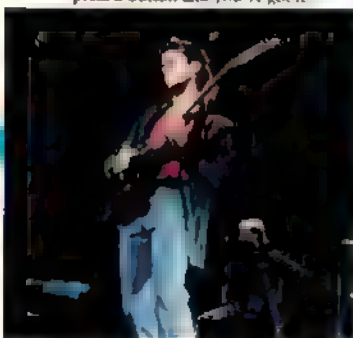
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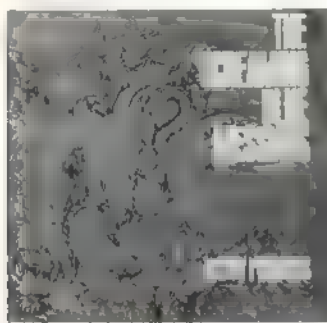
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THE VINYL SCORE

to be like any blues record you've ever heard. The Screaming Blue Messiahs treat the blues as both punishment and reward, extracting penance with a confrontive, raw



echoing power trio sound, and providing a cathartic release in a howling, expressive, hair-raising style. Bill Carter is the guitar playing, songwriting, singing Messiah, whose free-association nightmare lyrics match his chaotic reverberating guitar approach. The

band's short tunes are visceral chunks of sprawling noise that extract familiar phrases from the blues lexicon, mold them into a modern, raving horror and shove them in your face. The band's sound is such a stream of nervous energy it is often impossible to separate Carter's guitar playing from the churning rhythmic backwash. Chris Thompson's monumental bass adds an immensity to the Messiah's, as does Carter's occasional hoodoo harmonica. The record brings the blues with a Clash-like punk fervor, making an urban music that may be the perfect antidote for the stress of turbulent times.

ANIMAL LOGIC ANIMAL LOGIC ■ I.R.S.

PERFORMANCE Spare cultured cool, HOT SPOTS, "I'm Through with Love" and "I Still Feel for You." **BOTTOM LINE** An odd combination making country pop-jazz logic. Strange trio of the month goes to Anima Logic, whose parts consist of acrobatic jazz fusion bassist Stanley Clarke, the orchestral

drumming of ex-Police man Stewart Copeland, and unknown country-styled vocalist and new-age songwriter Deborah Holland. The triad's eponymously titled debut contains ten Holland original love songs, cast in a spare, athletic light pop mode that borrows from the Police, Rosanne Cash, Heart, and even Adrian Belew. Copeland's drumming is always a treat, and together with Clarke's snapping bass accents, it gives Holland's intentionally odd tunes a lithe, ambling life. Guitarist Michael Thompson isn't a fully credited band member, but he is an integral part



of Animal Logic, quietly shading the album with his wiry fills and several scampering rocking solos. He also contributes muted banjo pickings to a couple of songs, and guitarist Pete Haycock comes aboard for a burrowing acoustic solo on the Caribbean country of "I'm Through with Love." Clarke is disappointingly reserved, although his bass is always subtly slinking through Holland's airs. The surprising sound combinations of Animal Logic that loosely move through country, reggae, jazz and rock seem odd the first time around, but repeated listening reveals its own peculiar logic.



IN THE LAND OF SALVATION AND SIN The Georgia Satellites ■ Elektra

PERFORMANCE Lovably ugly, HOT SPOTS "All Over But the Cryin'," "Ste'laz ne Blues" and "Days Gone By." **BOTTOM LINE** The Satellites expand their raucous repertoire. The Georgia Satellites have never professed to be subtle practitioners of the art of rock 'n' roll. They've made their mark with wild, raucous no-frills rock that's gritty, passionate and a whole lot of fun. On their third rattling record, the four Georgian Satellites stick to their guns on ugly, cussing corks like "Bottle o' Tears" and "Six Years Gone." Dan Baird and Rick Richards lay out positively heathen guitar riffing, while Richards tears each song's heart out with a hard-edged lascivious lead guitar. But what makes *Salvation and Sin* the band's meatiest album yet is the

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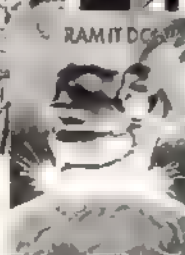
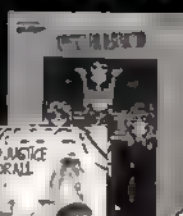
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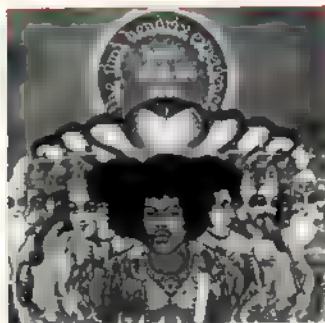
THE VINYL SCORE

way the Satelites have pushed beyond their lovable bar-band rowdiness with powerful mid-tempo finesse and even an all-acoustic cut, "Another Chance," that falls somewhere between the Small Faces and the Flying Bur

nto Brothers. And "All Over But the Cryin'" is the band's most expansive and impressive tune ever, with Baird's lyrics and singing a compelling match for Richards' wailing guitar. It's hard to believe, but on cuts like "Days

Gone By," Baird and company's singing actually carries the band to a new level of inspired recklessness. Get *Salvation* and hear a classic guitar band making new shapes with classic rock 'n' roll.

MIDLINE



AXIS: BOLD AS LOVE

The Jimi Hendrix Experience ■ Reprise

More words have been written about Jimi Hendrix and his influence on rock guitar than anyone else, because no musician has so boldly affected the course and sounds of all rock music heard today. Hendrix has been called a genius, wizard and god, sometimes all in the same sentence (like here), but no words have ever captured the true impact and scope of the guitarist's spirit and invention. You hear and read so much about the

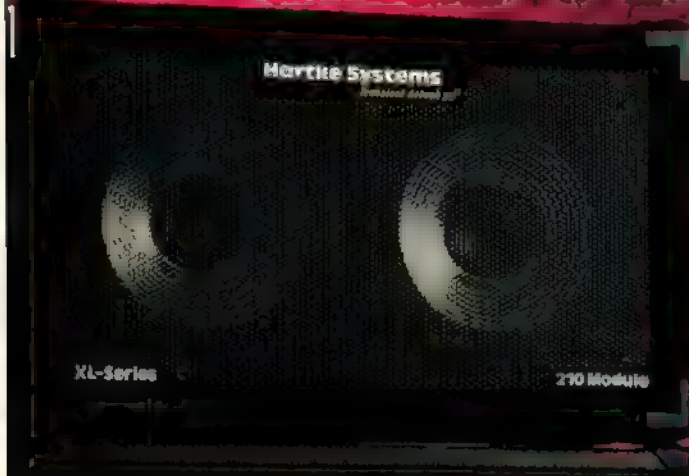
man that his music sometimes gets left behind in the legend. It's always worth an aural trip back to the late 60s, to visit with Hendrix and his guitar. *Axis: Bold as Love* was the second of four albums released in Hendrix' lifetime. This 1968 hodgepodge of mood tunes bridges the recording history of the Jimi Hendrix Experience between the powerful songs of the band's debut, *Are You Experienced?*, and the avant-cinematic conceptions of the two-record *Electric Ladyland*. *Axis* opens with a dose of swirling feedback that serves as the doorway into Hendrix' musical mind, beginning a journey through all of the guitarist's influences and styles. Several of Hendrix' most memorable ballads are found on *Axis*, in the short, indelible melody of "Little Wing," with its beautiful guitar introduction, and the fluttering "Castles Made of Sand," one of his most moving lyrical statements. There's the bubbling jazz groove of "Up from the Skies," with seminal Hendrix wah-wah rhythm playing, the deep, heavy riff of "Spanish Castle Magic," tough soul shaking on "Ain't No Telling," and "Little Miss Lover," and signature blues lines throughout. "One Rainy Wish." As is true with most of the music Hendrix made in the studio, the listener must search to find all the guitar mixed into

each song. That's the way it was for Hendrix as well—a constant search for sounds and rhythms to make his musical dreams into reality with his guitar.



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REEVES GABRELS

RECOGNITION

by Pete Prown

Had Living Colour not come out of left field and become the sophisticated rocker's band of the year, Tin Machine probably would have made a more noticeable debut in the rock world. Clearly, they had the line-up: David Bowie on vocals, Hunt and Tony Sales (sons of comedian Soupy Sales and back-up veterans for Todd Rundgren and Iggy Pop) on drums and bass, respectively, and newcomer Reeves Gabrels on guitar—who's just entered what may someday be known as the Bowie school of rock guitar. Esteemed past graduates include Robert Fripp, Adrian Belew, Mick Ronson, Carlos Alomar, Stevie Ray Vaughan, Peter Dinklage, Earl Slick, Chuck Hammer and Nile Rodgers. Like Living Colour's Vernon Reid, Gabrels has the knack for taking basic hard rock to new levels of harmonic discovery, blending old Beck and Hendrix clichés with input from bebop, fusion and, in Gabrels' case, country and rockabilly sources, too.

The guitarist's fiery guitar work on the *Tin Machine* album pulls in two directions—first, back to the garage days, when sheer volume and distortion reigned supreme, and then into the post-fusion future, where technique, solid harmonic knowledge and a Renaissance man's facility with heavy metal, country, funk, jazz, rockabilly, fusion, Motown, punk and experimental guitar threatens to create something fresh and new at any moment. *Tin Machine*



gained critical acclaim, but left David Bowie fans bewildered, as any good Bowie album should. Still, it is only the beginning of this quartet's potentially groundbreaking musical adventure, just the first we'll hear of Reeves Gabrels' brave new guitar playing.

A large chunk of Reeves Gabrels' musical evolution towards Tin Machine is connected with the city of Boston, where the guitarist attended the Berklee School of Music, gave lessons, and played in local bands like the Dark, Life on Earth, Rubber Rodeo and Too Happy. Like Los Angeles, home of the Guitar Institute of Technology, Boston is a serious guitar town, and there are probably more guitarists per square mile in that city than in any other burg

east of the Rockies. Previously, Gabrels had lived in New York, but on the advice of one guitar sage, he packed his bags for Beantown.

"I took a few lessons from John Scofield in the spring of 1978," says Gabrels. "I didn't know how to read music, but I wanted to learn more advanced technical things. So after a few lessons, he recommended that instead of trying to teach me to walk, which reading music really is, I should go to Boston to study. I made up my mind after doing some studio work and studying with Scofield that this is what I really had to do, because the guitar means so much to me; so, I went up to Berklee in Boston. There's a lot of guitar players in Boston and that cre-

ates healthy as well as unhealthy competition. But there's a definite audience for guitar music there, and a lot of brilliant players. I went to Berklee for five and a half semesters, while working and playing full-time in local bands. I wasn't a big fan of Berklee's guitar program at the time. Now it's more rock-oriented, but when I was there in the late-70s, Larry Carlton was considered a rock player and Steve Lukather was just on the cusp. The idea that you could be a rock player and be technically proficient was not yet accepted by everyone. I had many arguments with teachers about putting my palm on the bridge, because if you grew up playing loud in bars, it was survival—you didn't want to be feeding back all the time. It's those little things that the guitar department was hung up on at the time. Of course, Berklee's arranging and harmony courses were brilliant and now I realize that it wasn't a guitar school. If you go to a guitar school, you run the risk of becoming a good guitarist, but not a good musician.

The musical skills that Gabrels gained from his Boston experiences certainly contributed to him landing the Tin Machine gig, but like so many other instances in the rock industry, the right connections, the chance hearing of a demo tape and "the phone call" turned a plain, ordinary guitar teacher and bar band player into a rising guitarist of note. "The day David called about the Tin Machine gig, I had been walking around London putting up signs for guitar lessons and looking for bands. I was really bummed out," recalls Gabrels. "I was in London because my wife got a job working for the Discovery TV Channel. So there I was, working on my four-track in my apartment, when the phone rang and it was this guy with a British accent and he said, 'Hi, this is David Bowie and I heard this tape you were on.' My wife had worked as the press

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"One of the first things Tin Machine did was a benefit gig for the Institute of Contemporary Art in London, with a

dance company called "La La La Human Steps," which is like a slam-dance ballet kind of thing. It was the equivalent of what we were doing sonically. David and I worked up a version of "Look Back in Anger," with a three minute guitar intro and a three minute guitar outro so the piece was like seven or eight minutes long. We sent them a demo for it, so they could work out the choreography, and that was the first time I worked in the studio with David. He had laid keyboard parts down and a guide vocal, so I could see where he was going. I was telling him that I could do this bagpipe thing or this lead thing or this harmonized thing and he just looked at me and said, 'Look, I know you can play all those things. I've heard the tape. Why don't you just shut up and play? I'll be in the control room.' And he turned around and walked away laughing. And that was the last time we ever talked specifics about our music."



Tin Machine is one of David Bowie's most unusual albums, and that's from an artist who's based his career on unusual albums. In contrast to his more controlled pop recordings (*Young Americans*, *Let's Dance*), or experimental synthesizer-based works (*Low*, *Scary Monsters*), *Tin Machine* is a reckless, freewheeling, hard rock session, sounding as if it was cut live in somebody's garage rather than in a high-tech modern studio. The band's performance is very animated and loose, giving Reeves Gabrels plenty of room to experiment, improvise, and basically go wild on the manic Jeff Beck/Yardbirds-tinged title cut. Gabrels also contributed a fair share of songwriting and arranging to *Tin Machine*, which is further testimony that the band is more a forward-thinking democracy than Bowie's personal jam band.

"Tin Machine doesn't play any older Bowie material," the guitarist continues. "We wanted to get the message across that Tin Machine is a separate entity from the David Bowie, so we just don't do any of his songs. I'd love to do 'Stay,' but I think once Tin Machine

evolved into a band with its own identity, it was obvious that we had to keep it separate. In the songwriting, David contributes the melody lines and lyrics to every song. On the record, the songs happened pretty spontaneously. Almost all of my solos were cut live with Hunt on drums. We do interesting things with time, sometimes we get $\frac{3}{4}$ over $\frac{1}{4}$ time or the Elvin Jones kind of thing that Mitch Mitchell used to get with Jimi Hendrix. David and I brought in some things we had written, but most of the time I'd just give him some ideas with guitar hooks and suggested melodies and he would pick up on that. He's very strong and we just throw ideas back and forth, blurring the lines between who does what. David's only requirement of me as a guitar player is that I don't get too normal or maintain the status quo on the guitar. David wants playing that's more outside, and that's what I want, too."

"On the record, I like 'I Can't Read' quite a bit and if I had my choice, I'd pull the band that way, musically. On 'Prisoner of Love,' I'm playing this neat rhythm thing behind the bridge on a Gretsch 6120 that I use for a lot of the rhythm stuff and then there's this two-handed thing that probably sounds like a keyboard. That's the melody with my new Digitech harmonizer programmed a fifth up and then I overdubbed 3rds and 4ths that I have harmonized an octave up, so I'm only playing two parts, but you're getting four notes. At the beginning of 'Video Crime,' there's this crackling noise that I got from turning a dirty volume pot on my old Strat, and we had to tell the people pressing the CD to leave that in because they were taking out all the little noises. In 'Heaven's in Here,' there's talking during the beginning that we left in. We had no problem leaving in glitches, because we didn't want it to sound too overdubbed. Guitar-wise, I think *Tin Machine* is just the tip of the iceberg, there's a lot of other styles of playing I want to bring into the band. Not like just country or just jazz, but my natural voice, which I touch on the record. There's squeaks and noises on the record, and guitar players like that, because they can relate to it. It has a real live feel to it. I think the next record will be a little less safe sounding; not that this *Tin Machine* sounds safe, but we'll push it a little more."

Live, Tin Machine pushes it for all it's worth, as they demonstrated in a raucous small hall and club tour last year, as well as on one notable television appearance. "We did the Rock Awards Show on TV and it was great," says Gabrels. "The attitude was happening. We went on after Living Colour, which was good because they helped define us. Plus we had the ace-in-the-hole, be-

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cause David's the singer. There's a real confidence in the band, a real lack of fear. We also played the Roxy, which holds about four hundred-and-fifty people and six hundred or so waited for tickets. So we added a second show at half price because we didn't know if David's voice or Hunt Sales' stamina would hold out for three hours of music. We cut four songs from the second set, but we went on forty minutes longer than the first set and had a blast. That was a very important gig for the band, mentally, because we realized that we could stretch out on our tunes and take chances."

Reeves Gabrels stretches out just as much on his gear, using everything from vintage guitars to a plethora of modern instruments and effects systems. A gearhead, Gabrels has always been scouting out new equipment, even when he couldn't afford it on a \$3,000-\$5,000 a year bar band income. The most guitars he ever owned before now were a Strat, a Les Paul and an Ovation acoustic. The gold-top Les Paul was particularly special to him, and so it was a major loss when the instrument was stolen from a Tin Machine gig in Denmark. His wife gave him the Gretsch 6120 for a Christmas present one year and then Gabrels got Duane Eddy, one of rock 'n' roll's pre-eminent Gretsch guitarists, to sign it on the back. For the rockabilly gigs of his Boston days, he used the Gretsch and a Fender Reverb, with a little slap echo, and with his Boston band Life on Earth, it was a Strat with the Kahler, an Ibanez HD 1500 Harmonizer and a Rat distortion pedal that he felt was the ultimate fuzz pedal for any Strat-type guitar. Amps were the Mesa-Boogie and Roland Jazz Chorus. For a long time, Gabrels recorded direct through the Rat and rack into the board and used studio monitors for feedback, but now he's into tubes again. Currently, the guitarist uses a Boogie Quad preamp and Boogie power amp, which can be set at either 30 or 95 watts—he uses both. The Boogie cabinets are 4 x 12" with open-topped Celestions on top and EV's on the bottom. Among his out-board gear is a Digitech SmartShift harmonizer and two-second delay and the Boss RPS-10, which is a pitch-shifter delay that allows him to play backwards in real time. Adrian Belew showed him the unit one time after Gabrel's band opened for him in Boston. One can hear these backwards guitar parts in "Video Crimes" and "I Can't Read." For guitars, he used the Steinberger G Series and a stock '62 Fender Stratocaster for solos on the *Tin Machine* album. The Steinberger has two EMG single coils and a humbucker on the bridge, for bluesier tracks on the album, he opted for the

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Strat. Live, he has two M Series Steinbergers with TransTrem, which he feels is the first major innovation on the tremolo bar. As an occasional pedal steel guitarist, the ability to bend chords and certain notes in chords appeals to him greatly. Gabrels is also fond of getting feedback and overtones on the guitar, which his playing on *Tin Machine* frequently reveals. He promises that "noisy guitar playing" is one area that he wants to investigate further in the future.

As to his career prospects, Gabrels is very positive about *Tin Machine's* accomplishments in the past year, as well as its future. While the album was not a hit by any standards, he feels that the strong bonds between the band members and the unique musical voice that *Tin Machine* has to offer far transcends the dollar sales of their debut. Now that the guitarist has established a foothold with *Tin Machine*, it will be interesting for younger players to observe how an intelligent player like Gabrels will evolve in the future, especially since his reverence for past masters is so closely linked with his potential to become a guitar trendsetter. "I like to see my playing as holding on to the blues tradition, but also including the *noise* thing and then in the middle, more of a technical approach," Gabrels sums up. "But *without* using chops for the sake of chops. That's the problem I have with a lot of contemporary guitar players. When you hear B.B. King play one note, you hear his whole life—new players just seem to say, 'I stayed in my room and developed wicked chops.' I'm interested in flamenco music and nylon-strung guitars, and in that style, nobody complains about speed in that kind of music. But in rock, fast playing sounds too much like patterns. The speed thing is not an issue on *Tin Machine*. I used some speedy licks, but I tried not to overdo it. On the record, I sound really bluesy and free, but harmonically, I'm using a lot of arpeggios in my solos and working through various chords. Some people say I sound a little like Jeff Beck, who's been an influence on me more than Hendrix was. In England, they keep saying I sound like Hendrix. I was aware of Hendrix, but I really didn't get into him until after I heard Adrian Belew play. I thought, 'Adrian likes Hendrix, so maybe I should start listening to him so I don't end up sounding like Adrian.' Allan Holdsworth is an influence, too. Basically, I just like guitar music and I am influenced by it all. Hopefully, out of all the guitars past and present, I can find something for the future that is *mine*. I guess I'll try to do that, so, like Les Paul said, 'My mother can recognize me on the radio.'"

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